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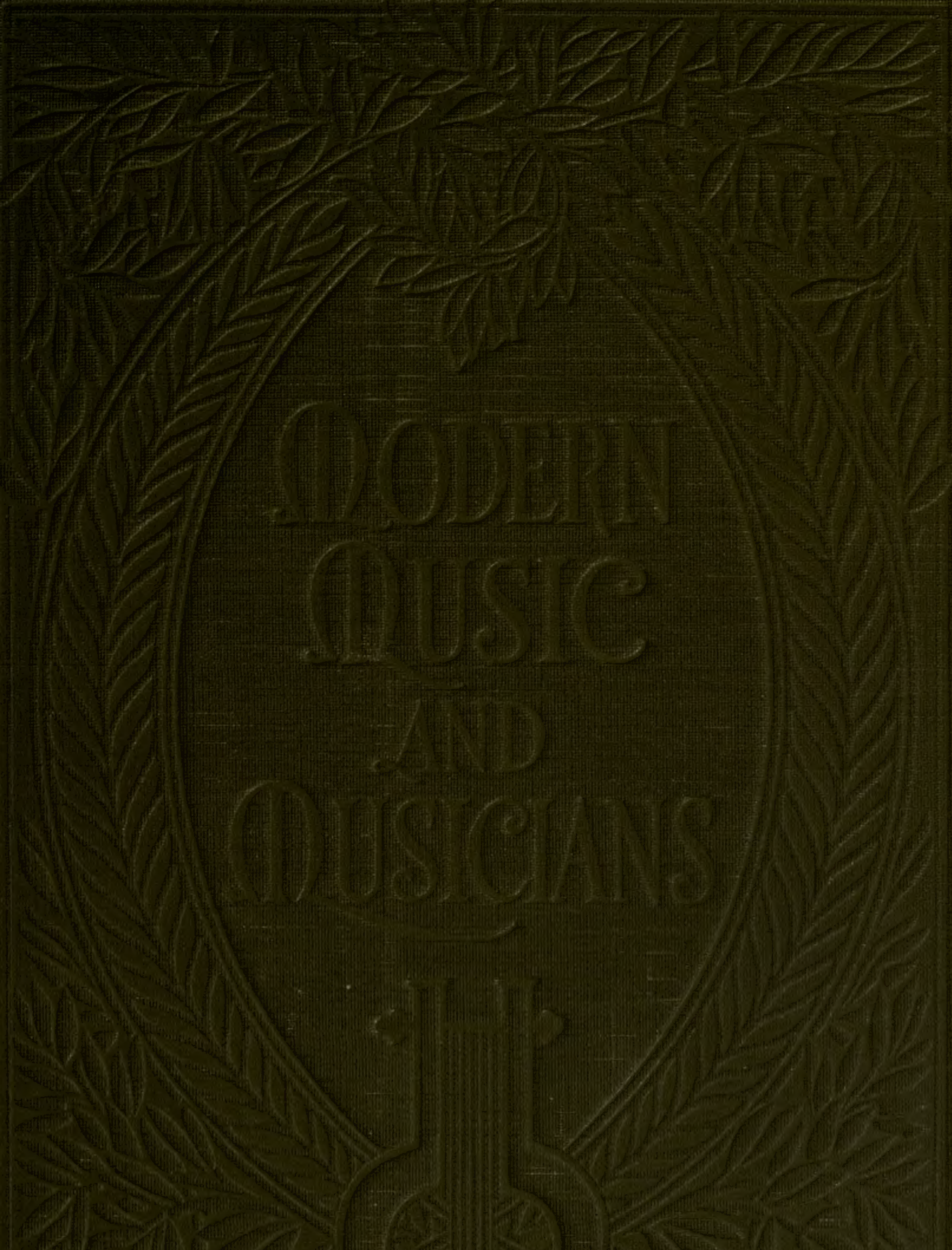

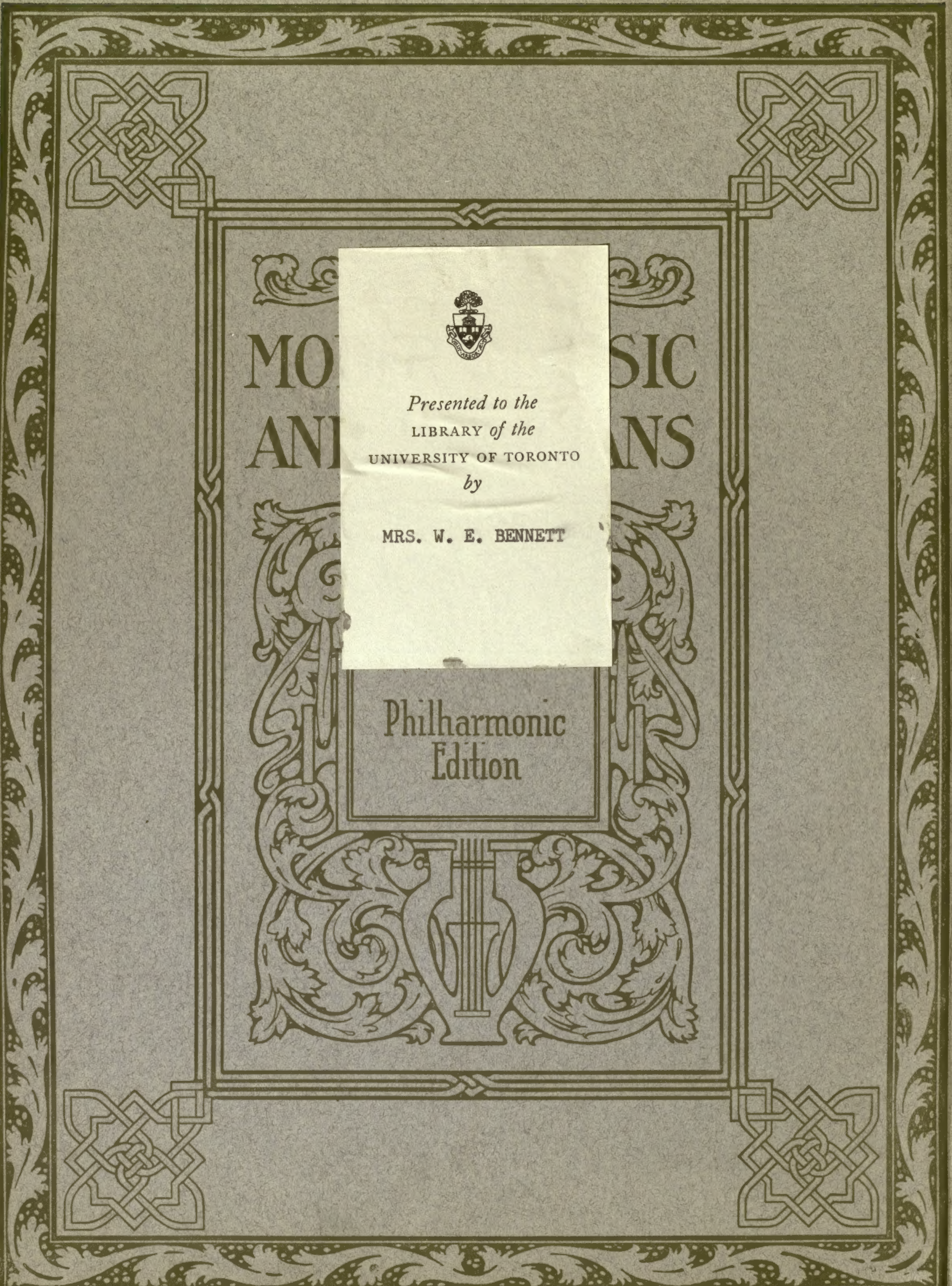

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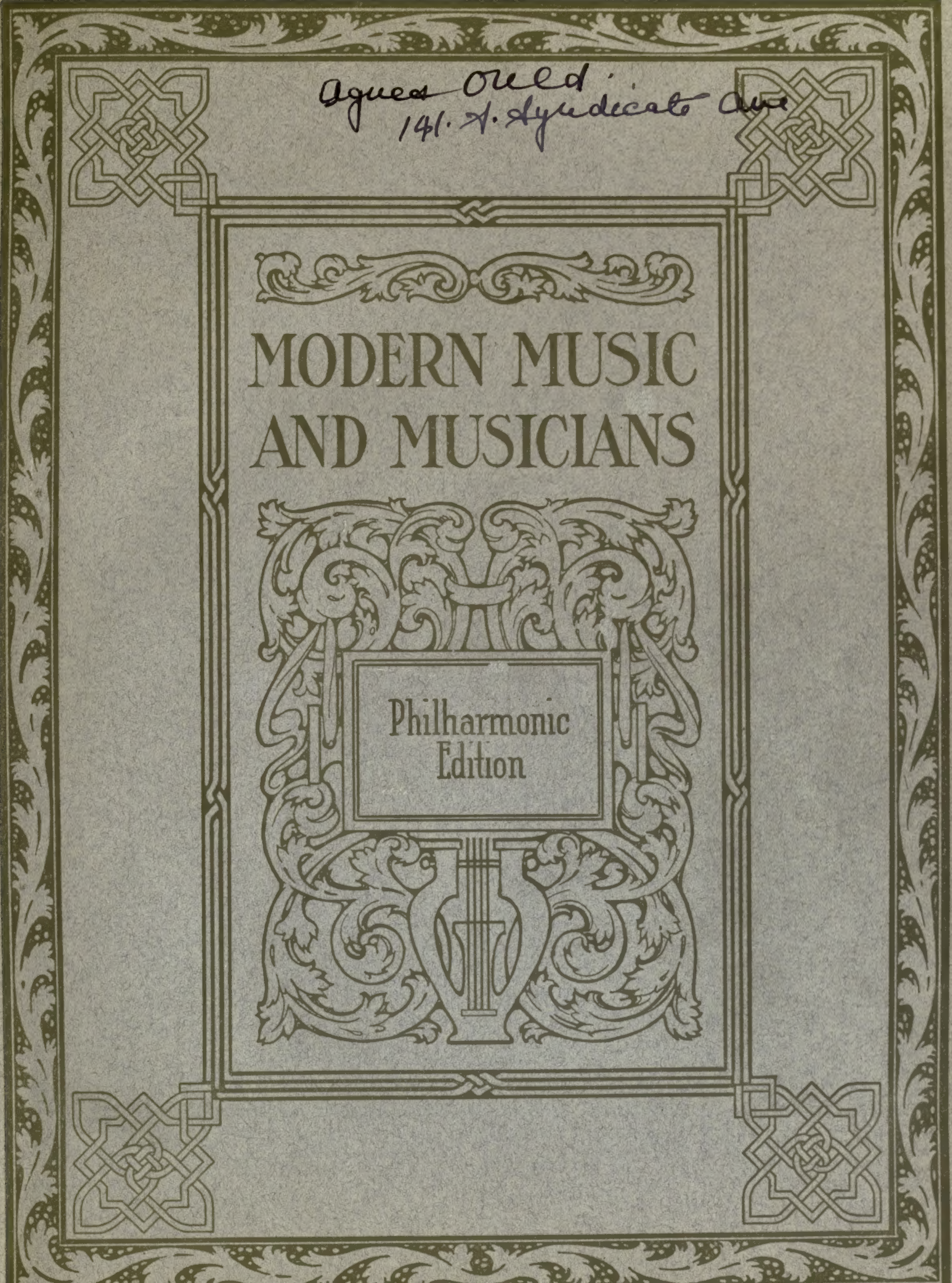

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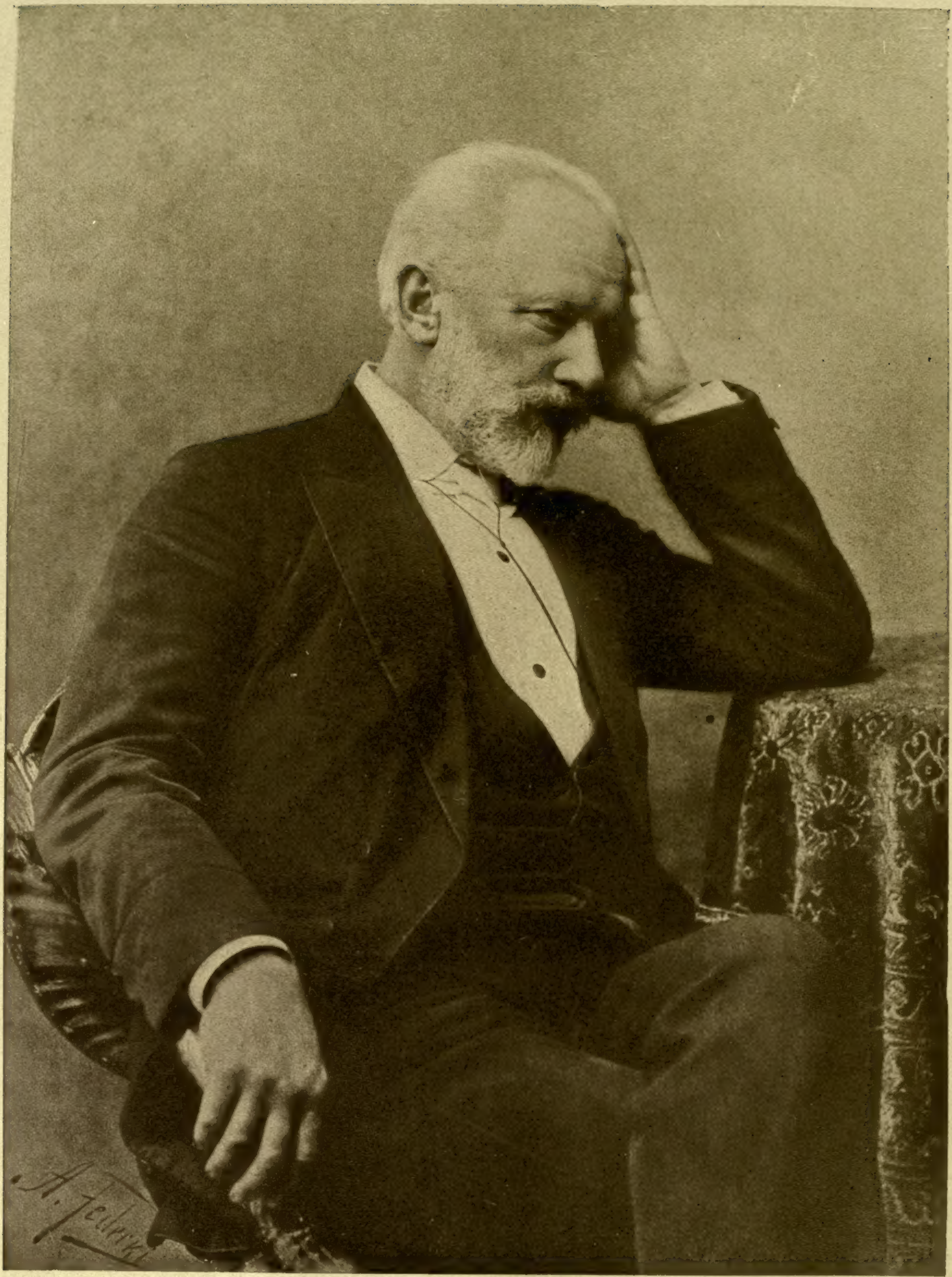

TSCHAIKOWSKI

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VOLUME IV

THE GREAT COMPOSERS
CRITICAL AND BIOGRAPHICAL SKETCHES

Part Two

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LAMAS OF EASTERN SIBERIA

The instruments are those used in the Buddhist temple service

A HISTORICAL SKETCH OF MUSIC IN RUSSIA

BY

CÉSAR CUI*

MUSIC, as we know it now, with its broad melodies, its harmonic wealth, dazzling instrumental color, its intense expressiveness, is the youngest of the arts. The beginning of its present position dates only from the end of the eighteenth century—from Beethoven. But Beethoven had predecessors who for several centuries had prepared the ground for its heavenly seed. In Russia, music as an art goes back only to 1836, and — thanks to the genius of Glinka — armed of a sudden, completely equipped, without preparation of any sort. True it is that the soil was fertile and that the musical genius of the Russian people had long before revealed itself in admirable folk songs which attracted the attention of musicians like Beethoven. I refer to his use of Russian themes in his quartets.

In Russia, as everywhere else, vocal music preceded the instrumental. Since the first half of the eighteenth century (1735) an opera house has existed in Petrograd, but the first opera there was Italian. Twenty years later a troupe of Russian singers was organized and music was written to Russian words. Catherine II wrote the texts of five operas. The composers were foreigners. The efforts of a few native composers, even of the most gifted, such as Verstarsky, were so colorless and unskilled that hardly any fragments of the scores have come down to us.

Michael Glinka (1804-1857) gave serious study to the piano. As for theory, he busied himself with it, sometimes in Petrograd and sometimes when abroad, but he never took a complete and systematic course. His natural gifts supplied the deficiency. He determined to write an opera, and in "A Life for the Czar," presented in 1836, at once created a masterpiece. In respect to form, Glinka was no innovator. He confined himself to the forms then in use, and divided his opera into independent and symmetrical numbers. But his art broadened them, gave them an artistic stamp, and in this form he presented ideas of rare originality and loveliness. It must be added that Glinka was possessed of an innate dramatic instinct, which in many of the touching scenes of his operas impelled him, almost against his inclination, to overstep the limits of stereotyped forms, and caused him to follow the text and give great importance to melodic recitative and to declamation. Moreover, the music of "A Life for the Czar" is essentially national, and inspired by the spirit and sentiment of the national songs that Glinka had assimilated from childhood while on his parents' estate. In this regard "A Life for the Czar" is an opera as completely national as is "Der Freischütz," for Glinka devotes to the Polish element, strongly characterized, one whole act and several scenes.

---

* César Cui was born in 1835 at Vilna, Russia, of a French father and a Lithuanian mother. He studied at the Engineers' Academy, where he later became professor *emeritus* with the rank of lieutenant-general. Among his pupils in the fortification classes was the recent Czar of Russia. Cui is author of "Music in Russia," "The Nibelungen Ring," and "Russian Romances." As a composer he has written six operas: "Prisoner of the Caucasus," "Mandarin's Son," "William Ratcliff." "Angelo," "The Filibuster" (words by Richepin), and "The Saracen"; also eighteen *a capella* choruses; one hundred and sixty songs; four orchestral suites, two scherzos, a tarantelle and a marche solennelle for orchestra. Cui is a corresponding member of the Institut de France, fellow of the Belgian Royal Academy, one time chairman of the Petrograd section of the Imperial Russian Musical society, and a commander of the Legion of Honor.

In 1842 he completed and had performed another opera, "Russlan and Ludmila," founded on a story in the verse of Pushkin, the Russian poet, who has furnished inspiration to many musicians. The subject has neither the unity nor the dramatic quality of the "Life for the Czar." It is a fairy tale, with interesting but unconnected scenes. The variety of these scenes, however, was admirably suited to the supple talent of Glinka. As an opera "Russlan" lacks the scenic interest of the "Life for the Czar," but its music is superior to that of the earlier effort. In it one finds Russian nationality, but that of the most remote ages, before its conversion to Christianity. It has splendid Oriental tone-color, broad and impassive forms (introduction to Act I), marvelous thematic development, a scale in whole tones, superbly harmonized, and extraordinary melodic inspiration throughout. Glinka reveals himself in "Russlan" as one of the greatest musicians and composers of any era. He composed only these two operas. When first given they were but moderately successful, especially true of "Russlan." But they have become objects of devotion to all Russians.

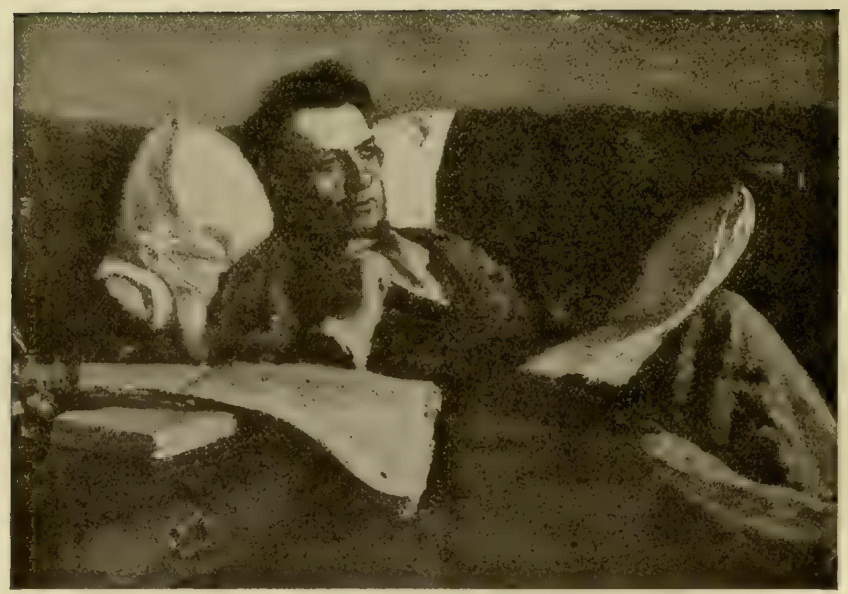
A COSSACK OF THE STEPPE

Painted by Ilya Répin

Glinka was complimented, so to say, by Dargomwirshky (1813-1869). One was, above all, a musician, the other, a composer for the stage. Dargomwirshky lacked the broadly melodious inspiration of Glinka, but his brief vocal phrases are often felicitous and always expressive. His harmonies had neither the beauty nor the elegance of Glinka's, but if occasionally uneven, they are always highly personal and original. His musical forms have neither the classic splendor nor the architectural magnificence of Glinka's, but they are free, varied and well suited to the action of the drama. Added to this were his superb declamation, the close connection between his measures and the text, and his great talent in the expression of different shades of humor.

Dargomwirshky's first works presented no remarkable characteristics. They were the opera "Esmeralda," written to the French of Victor Hugo, afterward translated into Russian; and the opera-ballet to Pushkin's "Bacchus." But the opera "Russalka" (The Water Sprite), also to Pushkin's text, marked a great step toward dramatic truthfulness. In this half-realistic, half-fanciful work the composer, without renouncing conservative forms and fixed numbers, accords great development to melodious recitative, and herein discloses his admirable qualities as a composer for the stage—dramatic action, wealth of ideas, and truthfulness and variety of expression. These are the elements of the finest part of his opera. Toward the end of his career he wrote one opera more—"The Stone Guest" (Don Juan), the book by Pushkin. It is a work remarkable and in the highest degree original but will be best considered later. As for "Russalka," I would add that the composer was happier in dealing with reality

A COSSACK OF LITTLE RUSSIA PLAYING THE BANDÚR



MICHAEL GLINKA

than with the world of fancy, and that his music bears the impress of his nationality, but less deeply than that of Glinka.

Glinka and Dargomwirshky! Behold in them the two genuine and glorious ancestors of the long list of Russian composers constituting the "new school." The first one demonstrated that operatic music could be quite as gorgeous as symphonic music. The second showed how the words should be faithfully treated and how the scenic development of the drama should be faithfully followed, step by step.

Among the contemporaries of Glinka and Dargomwirshky, Duetch and Serov are to be mentioned. Duetch, who died in 1863, left but one opera, "The Croatian Woman." Its music is hardly original, but recalls Meyerbeer, Mendelssohn and Liszt, yet it has value and is written with taste and elegance. It should hold place among operas of current repertory. Unhappily, its book is deficient in interest and the verse is poor. This may be one of the causes of the undue oblivion into which the opera has fallen.

Serov (1820-1871) began by earning attention as a music critic. His career as a composer began late and he wrote only three operas, "Judith," "Rognyeda" and "The Wicked Force," the last a posthumous work. The choice of subjects is most felicitous, thanks to the contrast between the Hebrews and the Assyrians in "Judith," between Christianity and idolatry in "Rognyeda." As for his third opera, the subject, taken from a drama by Ostrovsky, is distinctly popular. As a musician, Serov's talent is of an inferior grade. Melodic inventiveness, taste, finesse, elegance, poetry, dignity, are all considerably lacking. However, the composer has dramatic sense and an appreciation of effect; but, wanting in vigor, he is violent, brutal. He substitutes for artistic verity a vulgar realism, and inclines to gaudy instrumentation. Thus it happens that his operas are very uneven, including many coarsely trivial pages, unbearable and provoking for a man of taste, although they do attract the masses after the fashion of the prints in the nursery. Add to this, that, in his music as well as in his critiques, he changed his convictions in the airiest manner and at every instant. He was an opportunist, bound to attain success at any cost. His operas were deficient in personal style and he reverted to processes of ancient routine in an endeavor to attain the spectacular.

Upon the solid foundations of Glinka and Dargomwirshky there soon arose a superb monument—a Russian school of opera—through the simultaneous appearance of a group of Russian composers of great talent: Balakirev, Borodin, Moussorgsky, Rimsky-Korsakov and Tschaikowsky.

Although Balakirev wrote no operas, he has exerted an influence on the evolution of opera in Russia. In 1856, when still a young man, I had the good fortune to meet him. Both of us were passionately fond of music, and we came together daily and spent long hours in reading and discussion. Ere long our circle broadened: Borodin, professor of chemistry at the Academy of Medicine; Moussorgsky, an officer in the Preobrazhensky regiment, and Korsakov, an officer in the navy, joined us. We five constituted what was then called the "new Russian school." Tschaikowsky always held aloof, and dwelt chiefly in Moscow. Our meetings and discussions continued. Of the quintet, Balakirev was unquestionably the best musician, and a pianist and reader of high attainments. He exerted great influence on the musical development of each of us, without modifying our individuality. Among the subjects which most frequently arose for discussion was the question of the rational forms of opera, and here are the general principles that were adopted by the "new school":

> Commonplaces are as unbearable in the opera as in symphonic music.
>
> The music must follow the dramatic situations, step by step, whence greater liberty and diversity of forms.
>
> The book must be, as far as possible, a literary and poetic work, and must not be disfigured by the music. On the contrary, the music closely bound to the text, constituting with it a unity, must draw from it a new, a double force of expression, and this exacts a supple and irreproachable declamation.
>
> The character of the personages must be brought forth in strong relief.

Many of these principles bear a close analogy to those of Wagner, but the processes employed are essentially different. The Russian musicians have avoided the wanderings — the intentional wanderings, perhaps—of the great German. They do not exaggerate the use of the leading *motif;* the principal musical ideas are entrusted, not to the orchestra, but to the characters on the stage, they who act, speak the words and hold the attention of the audience. These Russian musicians write vocal music —not symphonic music, with a voice obbligato which prevents one from listening to the orchestra, just as the orchestra, in turn, prevents listening to the voice.

The simultaneous appearance of a group of composers of talent is not an isolated occurrence in history, but the marvelous thing is that the members of the group bear no resemblance, as do, for example, the modern Italian composers, Mascagni, Leoncavallo, Puccini, Giordano and others. Remarkable, too, is the diversity of their talent. The result is a repertory of extreme wealth and variety.

Borodin (1834-1887) wrote but one opera, "Prince Igor." He followed in the ways of Glinka; his main thought was to compose good music, and in this he succeeded admirably. His opera bears a marked affinity with "Russlan." Its subject is equally epic and somewhat disjointed. It presents the same contrasting Russian and Oriental elements, and the same musical forms in detached numbers. Its music is superb, and broadly and nobly melodious. Borodin's epic *tableaux* and his choruses are grandiose, and his lyric scenes touching. His Orientalism is impressed by a most typical barbaric force, but it never oversteps the boundaries set by taste and esthetics; his Oriental dances are fiery and irresistible; his whole work is imbued with the local coloring of the two nationalities concerned, thoroughly personal and original, especially in respect of the harmonies. Borodin inclined strongly to small dramatic passages, to the use of intervals of a second, to sudden changes of key which often made him repeat himself. In "Igor" the comic element in the popular scenes is treated with much wit and verve. The composer died before quite completing his opera, and his friends, Rimsky-Korsakov and Glazounov, gave it the finishing touches. "Prince Igor" enjoys great popularity in Russia, and its popularity is well deserved.

Moussorgsky (1839-1886) carried on the work of Dargomwirshky and endeavored to transform opera into music drama. He left two works founded on Russian history: "Boris Godunov," wherein the hero was the supposed murderer of the czarewitch Dmitri, whose scepter he coveted; and "Khovanstchina," a name borne by a religious sect crushed out by Peter the Great.

MODEST MOUSSORGSKY

Moussorgsky was an unfinished musician. His taste was not always irreproachable and his technic was imperfect. His music is uneven and angular. It includes rough, bizarre and inexplicable harmonies, yet in general his harmony is thin and incomplete. The unevenness of his music, its singular and far-fetched attributes, recall Berlioz in various ways. Where these defects do not occur, however, Moussorgsky's work is admirable. He often resorts to melodious recitative, with phrases of great musical value. His declamation is superb, and in his scores the music is so closely associated with the words that it is difficult to remember them when separated. His musical ideas are deep, virile and markedly national. His favorite persons, especially in "Khovanstchina," are the people which he loved with his whole heart; and to this love he owes his finest inspirations. His chorus is not the conventional group of the past, but of a real people, a multitude of living and impassioned beings. His popular scenes, truthful, animated, highly colored and intense, are a revelation in opera music on account of the manner in which they are treated.

Of his two operas, I prefer "Boris Godunov," perhaps because its details show greater polish. He died before completing "Khovanstchina," and again Korsakov, admirable comrade, came forward and undertook its instrumentation. In "Boris" there are two nationalities, the Russian and the Polish. The former is handled in the superior manner. There are some humorous scenes, wherein Moussorgsky reveals extraordinary and many-sided talent. There are dramatic scenes, *genre* pictures and people's scenes that are absolute masterpieces; for example, the death of Boris, the scene in the wine shop and the popular uprising. The subject of the work follows Pushkin.

Rimsky-Korsakov (1844-1908) was an untiring worker and wrote eight operas: "Pskovityanka," on a historical subject in the reign of the Czar Ivan the Terrible; "May Night," with a sorceress for its heroine, on a comic subject furnished by Gogol; "The Snow Maiden," on a fantastic story by Ostrovsky, a celebrated playwright; "Mlada," a fantastic opera-ballet; "Christmas Night," on a subject related to that of the "May Night," and also supplied by Gogol; "Sadko," a fairy legend; "The Czar's Affianced," founded on historical fact from the days of the Czar Ivan; and the "Czar Sattan," on a fantastic, prehistoric tale by Pushkin. With these eight grand operas must be mentioned two short works: "The Boyarinya Sheluga," which serves as a prologue to "Pskovityanka;" and "Mozart and Salieri," to words by Pushkin.

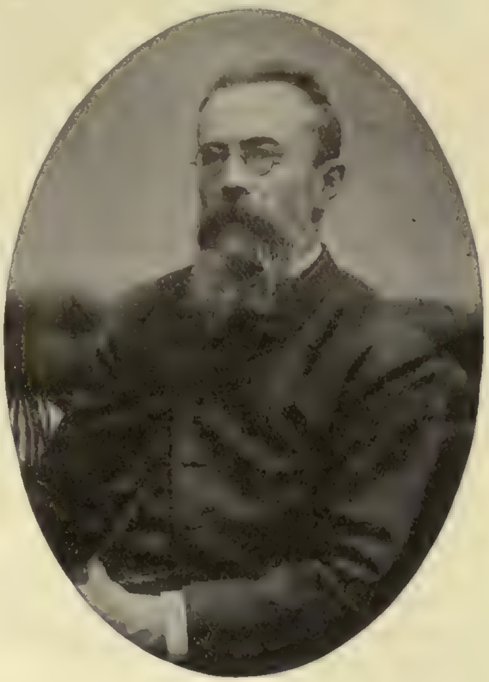
It will be observed that in his grand operas, Rimsky-Korsakov six times dealt with fantastic and but twice with real or historical subjects. This need cause no astonishment. The composer was a well-balanced man, thoroughly cognizant of the strong and weak sides of his remarkable talent; he acted accordingly. His talent was wanting in two respects only—rather important respects, it is true: he lacked imagination for broad, original and firmly defined cantilena; he also lacked warmth and passion. As it is difficult, failing in these qualities, to succeed in music drama founded on reality, he avoided subjects of that kind. On the other hand, his rare qualities as an accomplished musician, and one whose technic was well-nigh flawless; his musical phrase, which he handled with dexterity and skill; his exquisite taste; his harmonies, abounding in fortunate inspirations; his richly colored and withal simple and truthful instrumentation, almost unrivaled—all these qualities made him most fit to deal with themes of fairyland. He was aware of this, as I have observed, and in acting as he did, he was in the right.

He was first a musical colorist and landscape-painter, and his landscapes are delightfully attractive. His music bears the imprint of his nationality. He sometimes used folk songs as themes. He inclined to the song form, and in this form—somewhat exceptional in opera—modeling upon popular songs he often happens upon a felicitous and melodious inspiration. He excels in the leading of voices in choruses, in the amalgamation of themes and in magnificent sonorities. Writing so much, it is not strange that he often repeated his materials. As to musical forms, he was not an unbending conservative, nor was he an innovator of firm conviction and uncompromising attitude, like Moussorgsky. One might think he still sought his way. After employing melodious recitative almost exclusively in "Mozart and Salieri," in the "Czar's Affianced," composed almost directly afterward, he harked back to detached numbers and ensembles as much as possible, and as far as the dramatic situation—to which he occasionally does violence—permitted.

Rimsky-Korsakov's masterpieces are the "Snow Maiden" (Snyegorotchka) and "Sadko"—the first-named, through the refined, exquisite and poetic grace of its music, and the other, through the admirable national coloring and the fairy music of its fantastic scenes.

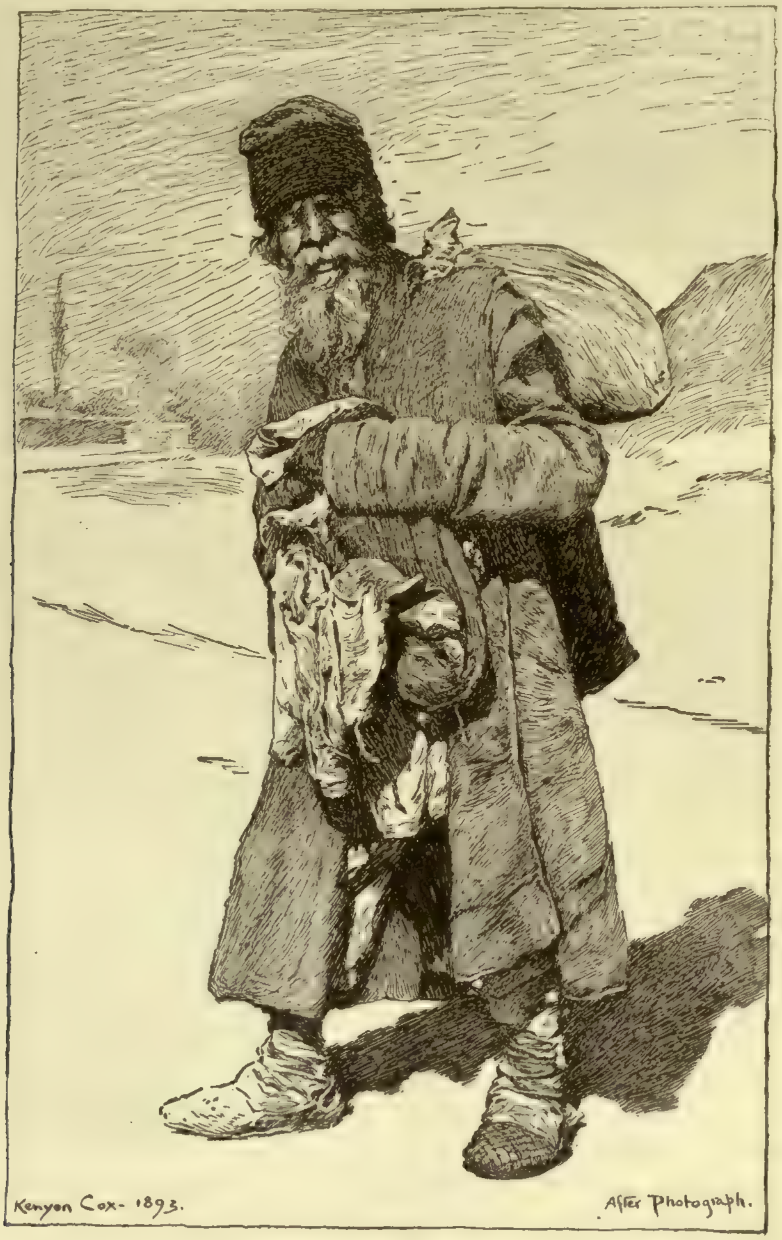
One cannot close an account of the "new school" without mention of the "Stone Guest" by Dargomwirshky. When the new school budded, Dargomwirshky was already aged. With quite youthful ardor, however, he took an interest in its ideas, and not only adopted them, but applied them in the most radical manner in his last opera, which death kept him from completing. The honor of completing it fell to my lot. There was little to be done; Korsakov wrote the instrumentation.

As music may regard words as its ally, it is logical to choose a powerful ally; that is to say, the text of a true poet and not of a professional librettist, whose verses ordinarily have no worth. In his "Russalka," Dargomwirshky retained many of Pushkin's verses. In the "Stone Guest" he performed a unique and veritable feat in writing his whole score on the words of the poet, without a single omission. Korsakov afterward repeated this feat with "Mozart and Salieri," but he made some cuts, and moreover, his opera is briefer than the "Stone Guest." Dargomwirshky understood perfectly the drawbacks resulting from the selection of a book not suited to



NICOLAI RIMSKY-KORSAKOV

music. In "The Stone Guest" there are neither choruses nor ensembles; it contains a series of dialogues, some of which are tolerably prosaic. But he was irresistibly attracted by the extreme interest of the drama (in Pushkin's drama, *Donna Anna* is the wife of the *Commander*), by the quick progress of the events, by the depth of the psychology, the sharp delineation of the characters, the terseness of the exposition and the incomparable beauty of the verse. The opera is divided into three short acts, and is perfectly homogeneous. It consists of melodious recitatives, which, when occasion offers, expand into *ariosos.* It is an admirable model of declamation; and his inspiration abides by the composer alike in the brief melodic phrases of the recitatives and in the broader phrases of the *ariosos.* The characteristics of the personages are ably


Kenyon Cox - 1893.
After Photograph.

A RUSSIAN MUZHIK

delineated, the situations are deftly managed. For auditors who are able to listen simultaneously to words and music, and estimate their worth, the work is a delight. "The Stone Guest" is not indeed a normal type of opera; it is an exception, but in its originality it is a master work.

Tschaikowsky (1840-1893), like Rubinstein, is prodigious because of the mass of work he has produced and its variety. He wrote eight operas: "Opritchnik," on a historical subject of the period of Ivan the Terrible; "Vakula the Smith," on a comic subject from Gogol—the same as was employed in Korsakov's "Christmas Night"; "The Enchantress;" "Joan of Arc;" "Mazeppa," on a subject by Pushkin; "Eugen Onegin" (Pushkin), "The Queen of Spades" (Pushkin) and "Iolanthe," a one-act work. To this list must be added other works written for the playhouse, as his three ballets—"The Sleeping Beauty," "Lake of the Swans" and "The Nut-Cracker"—and the incidental music to Ostrovsky's "Snow Maiden." Tschaikowsky did not belong to the new school. Only once—in "Vakula the Smith"—did he seek to approach it in regard to style, and the effort was not successful, it was not renewed. He paid slight attention to the words of his operas, changed the form of the text, repeated lines and words, and cut and added as he thought fit, caring only for the music.

He was a man of great and unquestionable talent, a master of all the resources of his art, and possessed, furthermore, of the true gift of melody. His music has much sincerity, grace and charm, but in most of his works a melancholy, somewhat morbid and almost effeminate, lyricism is predominant. La Comtesse de Mercy-Argenteau, who has written judicious studies of music, describes Tschaikowsky's music as "pearl-gray." His music often bears impress of the composer's nationality, though less markedly than the works of his colleagues—Borodin, Korsakov and Moussorgsky. If Korsakov is considered the Russian Saint-Saëns, Tschaikowsky must be viewed as the Russian Massenet. Two of his operas—"The Queen of Spades" and "Onegin"—have been most successful and are permanent elements of the repertory.

Anton Rubinstein (1829-1894) enjoyed in Russia the greatest popularity, which he richly deserved, not only as a prodigious pianist and composer of talent, but as the founder of the Russian Imperial Musical Society and the Conservatory, and who worked hard for the development of music in Russia. He was also a man of independent character and of broad and generous nature. He was as productive as Tschaikowsky, if not more so. Omitting mention of his first three operas, written to Russian, German and French words, and of which scarcely a fragment remains, the long list contains: "The Demon," on a subject furnished by Lermontov, another great and popular Russian poet; "The Maccabees;" "The Merchant Kalashnikov," also on a subject by Lermontov, and its performance on the third night forbidden by the censors because of its theme from the period of Ivan the Terrible; "Goriusha;" "The Children of the Plains;" "Feramors" (Lalla Rookh); "Nero;" "The Brigands," and "The Parrot," both of which were comic; "Moses" and "Christ," two sacred operas. The list further includes two oratorios, "The Tower of Babel" and "Paradise Lost"; and a ballet, "The Vine."

A COSSACK CHIEF

As a composer, Rubinstein does not disclose talent of the very highest order, but his personality is very marked. He was wanting in self-criticism; he wrote too quickly and without going over, without analyzing the completed work. His music is extremely uneven; very fine measures found side by side with wretched commonplaces. He had broad views but did not always succeed in realizing his intentions. He wished to do large work but accomplished only long work; his ideal of beauty never rose to the poetic. The music of his operas is far inferior to that of Tschaikowsky, but the operas themselves are almost better suited to the stage. He often wished to write Russian music, but his performances in this respect are more or less counterfeit. On the other hand, he was always successful with Oriental music. Of all his operas, only "The Demon" enjoys enduring success, and this probably on account of Lermontov's very popular subject. In this particular it rivals "Onegin."

One must also cite as composers of opera, Napravnik (1839—); the distinguished conductor of the Imperial Opera in Petrograd, and author of three much esteemed works, "Nizhegorodtzy," "Harold" and "Dubrovsky," the latter on a subject by Pushkin; Serge Taneieff, composer of the interesting "Orestes;" Arensky (1861-1906), "A Dream on the Volga," "Raphael" and "Nal et Dawayanti;" also Soloviev, "La Haine," on a Sardou drama.

While dealing with works for the voice, it is well to devote brief attention to the songs or romances—a refined, domestic, sympathetic, delicate type of music in which the Russian composers excel. Our composers of songs are legion. The more remarkable are by the composers of the operas already mentioned, but the name of Balakirev must be added to the list. The progenitors of the style are once more Glinka and Dargomwirshky. Most of Glinka's melodies are written in the Italian vein, with rather primitive accompaniments and *arpeggios*. They are already become nearly obsolete; among them, however, are some admirable exceptions—"The Midnight Review," for example. Dargomwirshky has surpassed Glinka in his romances. His melodies are more varied, better in declamation, more closely in touch with the words, and more original. Many of his numbers have preserved to this day their freshness, whether in the lyric, the dramatic or the humorous vein.

Balakirev wrote only thirty songs, but they were sufficient to aid the progress of this order of music by the introduction of accompaniments of great beauty, richness and variety. Balakirev was a melodist like Glinka; he possessed the same lyricism, was equally sincere, and his modern character was more marked. Borodin, in his twelve romances, said nothing new in respect to form. As in his operatic work, his only aim was to write good music, and this he attained. His songs are melodious, expressive, varied, and they are often harmonized in a very original manner, as in "The Sleeping Princess" and "A Dissonance." Among the more numerous romances written by Korsakov, the best are the descriptive songs — fine landscapes painted with infinite taste and refinement, in attractive musical colors, with rich accompaniments. In Tschaikowsky's songs—there are upward of a hundred—one finds the same qualities and perhaps the same defects that are observable in his operas. Tschaikowsky was essentially a symphonist and treated the combining of tones and words with some degree of indifference. Among the numerous songs composed by Rubinstein — upward of two hundred—many are entirely insignificant, the offspring of hasty and neglectful inspiration; some, however, are very fine, especially when infused with Oriental color, as in the case of "The Asra" and the "Twelve Persian Melodies." The composer's style is always melodious, his accompaniments always simple and easy. Among other bold attempts, he essayed putting into music some of the fables of the famous Krylov, an experiment that proved hardly successful. The list of composers must further include the celebrated cellist, Charles Davidov (1838-1889), whose melodies, albeit somewhat nervous, morbid and strained, are distinguished by their sincerity and nobility; Napravnik, who has written sound and attractive melodies, and Arensky, whose individual songs are marked by elegance, taste and lyric sentiment.

But the most original, if not the most irreproachable, composer of Russian romances is Moussorgsky. He is original through the choice of his texts. He does not sing of love, the habitual theme for songs, but of the people, in their profound misery; of the joys and sorrows of children, in nursery scenes of extraordinary realism; of a whole series of deaths, differing from each other — a Dance of Death, as it were. He carries polemics and satire into music. He is original, too, in the forms of his songs, written almost exclusively as melodious recitatives, with phrases that are short but brimful of inspiration, and with words and tones in close alliance. He is even original through the variety, the truth, the depth of the sentiment he expresses. He astonishes in the wealth of his shading, in comedy, in light pleasantry, almost in farce; in gaiety, good humor, irony and even in tragic humor. The music of his songs is by no means beyond reproach; it contains harsh measures and disagreeable exaggerations; but when happily inspired, he produces a profound and lasting impression. Until latterly he has not had the appreciation due his merit, and he is even yet far from popularity, —a fact also explained by the originality of his music and the difficulty of its execution. Music of this order has flourished exceedingly in Russia, and our composers of romance can bear comparison with the highest exponents of the art—with Saint-Saëns, Massenet, Schubert, Schumann, Liszt and Grieg.

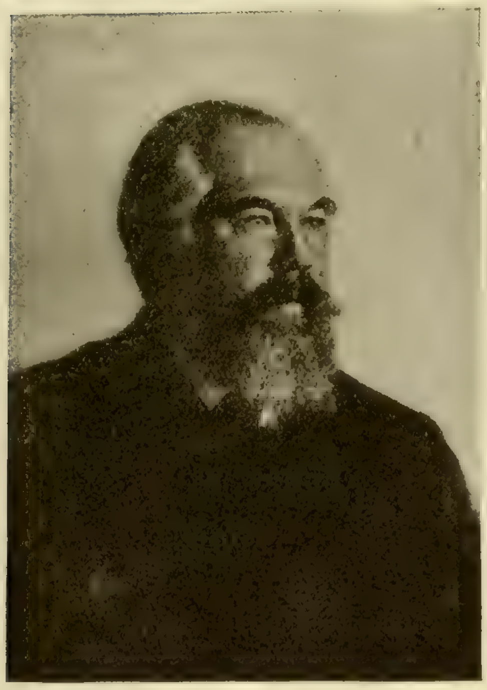
Turning to the consideration of symphonic music, we must again begin with Glinka and Dargomwirshky. Glinka left but little in this field, but that little is epochal. It includes the incidental music to the drama "Prince Kholmsky," a worthy counterpart of Beethoven's "Egmont" music; "La Jota Aragonesa," a set of sparkling variations with a broad development; and the poetic "Night in Madrid"—the latter two compositions on Spanish themes. Then comes "Kamarinskaya," a fantasy on Russian themes, replete with *finesse*, elegance and humor. The three symphonic attempts of Dargomwirshky, "The Kazatchok," "Baba-Yaga" (The Sorceress) and "The Finnish Woman," have a humorous character of original quality, which denotes neither great joy nor gentle gaiety, but attempts rather the caricature—to suggest the grotesque—without, however, the sacrificing of the dignity of his art.

To have composed the first Russian symphony—in a strict sense—is an honor which one must accord to Korsakov, even though he was very young when he wrote the work. It lacks maturity, but it bears the unmistakable stamp of talent. Korsakov afterward cultivated program music in preference to the symphony, with "Antar," a program symphony, and "Scheherezade," a suite; also with a symphonic poem, "Sadko," and with his "Dominican Overture," "The Fairy Tale," and the "Spanish Caprice." He excels in descriptive music of this sort and the caprice is a display of dazzling pyrotechnics. He has also written a beautiful piano concerto, or rather a concert piece, for orchestra with a piano obbligato.

Borodin left two completed symphonies and a third which included two movements only. These are among the most beautiful symphonies written by a Russian composer. They are ingenious and full of vigor, energy and originality, especially the second, which presents a series of grandiose and epic-like pictures of Russian life. Borodin also wrote a charming symphonic sketch, "On the Steppes of Central Asia."

Tschaikowsky is much more remarkable in his instrumental than in his vocal music. With the orchestral palette he enjoyed more freedom; his melodic ideas could take a higher flight, and his prodigious technic could have a broader outlet. His symphonic work assumes large proportions, with six symphonies, several suites, the symphonic poems, "Romeo and Juliet," "The Tempest," "Francesca da Rimini," "1812," "Italian Capriccio," "Mozartiana" and others. His symphonies contain many beautiful pages and, especially in his symphonic poems, one finds beauties of the highest order and an intensity of feeling which produces an irresistible impression.

In quantity, Rubinstein wrote no less voluminously than Tschaikowsky, but his instrumental achievement is of slender worth. His six symphonies, including the



SERGEI TANEIEFF

interminable "Ocean Symphony" in seven movements, and his suites, are not of exciting interest. He succeeded better with his symphonic pictures, "Faust," "Ivan the Terrible" and "Don Quixote." The last in particular is full of humorous charm which does not exclude a sincerely melancholy feeling. This may be viewed as Rubinstein's most symphonic work.

Napravnik and Taneieff have also written symphonies. Among several symphonies by Napravnik may be mentioned "The Demon," a program work with many fine pages of Oriental color; a series of interesting national dances, and music to a "Don Juan" written by the poet Tolstoy—not the celebrated philosopher and communist. Taneieff wrote several symphonies and a great deal of chamber music, in which technical knowledge is more conspicuous than inspiration, yet all are commendable and interesting in point of technic.

We next come to a composer of great talent, whose musical achievement is already great—Alexander Glazounov, born in 1865. Until now, with the exception of a few songs which are in no way remarkable, he has composed only instrumental music, oratorios, suites, eight symphonies, a piano and a violin concerto, and the symphonic poems, "The Forest," "Spring," "The Sea," "The Kremlin," "Stenka Razin," "Aspeniana," and others. An admirable musician, an ingenious and novel harmonist, he is possessed of technic of the very first order, which enables him to handle and develop his material with rare dexterity. If he is deficient in any way, it is in respect of beauty of melodic inspiration, and also, to an extent, in point of grace and *finesse.* He is a little too massive in the exposition of his ideas and in his instrumentation. In his first works there is too much harmonic research, a too evident intention to be original at any cost, to proceed in a fashion unlike that of others, even at the expense of sacrificing the beautiful to the odd. But with maturing years, Glazounov has become more simple and natural, and his later symphonies are beautiful. He has also written three ballets—"Raymonde," "The Seasons" and "Love Wiles"—the last two very short. All are charming, finished efforts; the music, though in no degree commonplace, is clear, easy to comprehend and delightful to hear. I must also mention the young composer Kalinnikov, who has written two symphonies possessing merit and talent.

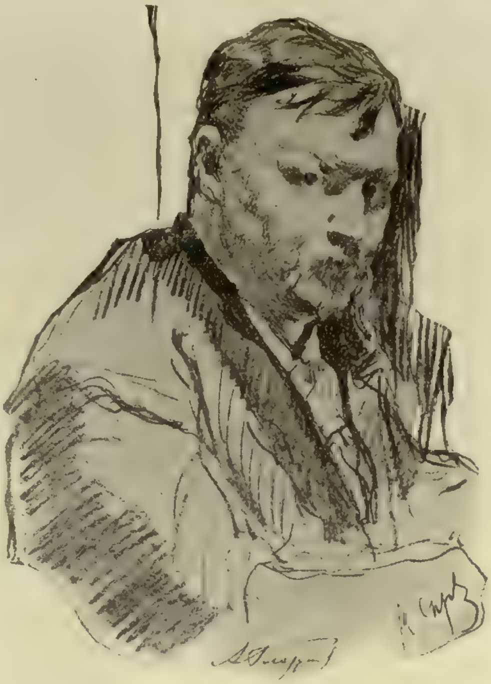
Chamber music—quintets, quartets, trios, sonatas,—has been cultivated by Rubinstein, Tschaikowsky, Napravnik, Taneieff, Borodin, Arensky and Glazounov. Noteworthy achievements in this branch are Gazounov's "Novelettes," Borodin's two very winning quartets, Arensky's trio, almost all of Tschaikowsky's chamber works, especially a superb trio, and some sonatas by Rubinstein.

As regards music for solo instruments, only Davidov has very much enriched the cello repertory. Rubinstein, Wieniawski, Tschaikowsky, Glazounov and others have written concertos for the violin, and Kussewitzky and Zabel for the contrabass and the harp.

The piano has fared better. Glinka wrote some graceful compositions ("Souvenir de Mazurka"); Dargomwirshky, a Slavonic tarantella for three hands, the third hand playing a single note throughout. Balakirev has written some transcriptions revealing a master hand—"The Lark," on a melody by Glinka—also mazurkas, piano sonatas, and the Oriental fantasy, "Islamey," all of which are characterized by an admirable sense of detail. Tschaikowsky wrote two concertos, one in B-flat minor which is very impressive, besides many separate numbers. Rubinstein wrote five piano concertos, one of which, in D-minor, is a splendid work, and numberless separate pieces and several barcarolles, all of lovely quality. He was a pianist of genius and wrote well for the instrument.

Reference must again be made to Korsakov, whose piano concerto has been mentioned, and to Arensky, Stcherbachev, Liadov and Scriabin, who have produced works of delightful elegance and daintiness. Scriabin, born in 1871, gives abundant promise.

The Russian composer who enjoys most popularity and whose compositions are best known is Tschaikowsky. This is quite natural; he was a man of great talent, had written much, traveled much, and this has considerably facilitated an extensive public acquaintance with his music. Notwithstanding this, the exclusive position claimed for Tschaikowsky is not just. First of all, if Tschaikowsky has not been surpassed by other of our composers in sheer force of talent, he has been surpassed in the virility, the variety and the originality of their works. Aside from this, however, it would appear that the strength of the Russian school resides not in Tschaikowsky alone, but in a whole group of admirably and variously gifted composers, and this entire group has contributed to the swift and splendid building of the Russian school, and to the assigning to it of a place of honor among other schools of music, such as, resting on the achievements of the past, permits a bright forecast for the future.



ALEXANDER GLAZOUNOV

After a drawing by Serov

IN THE TRENCHES AT SHIPKA

From a painting by Vereshchagin

STATUS OF MUSIC IN RUSSIA IMMEDIATELY PRIOR TO THE GREAT WAR

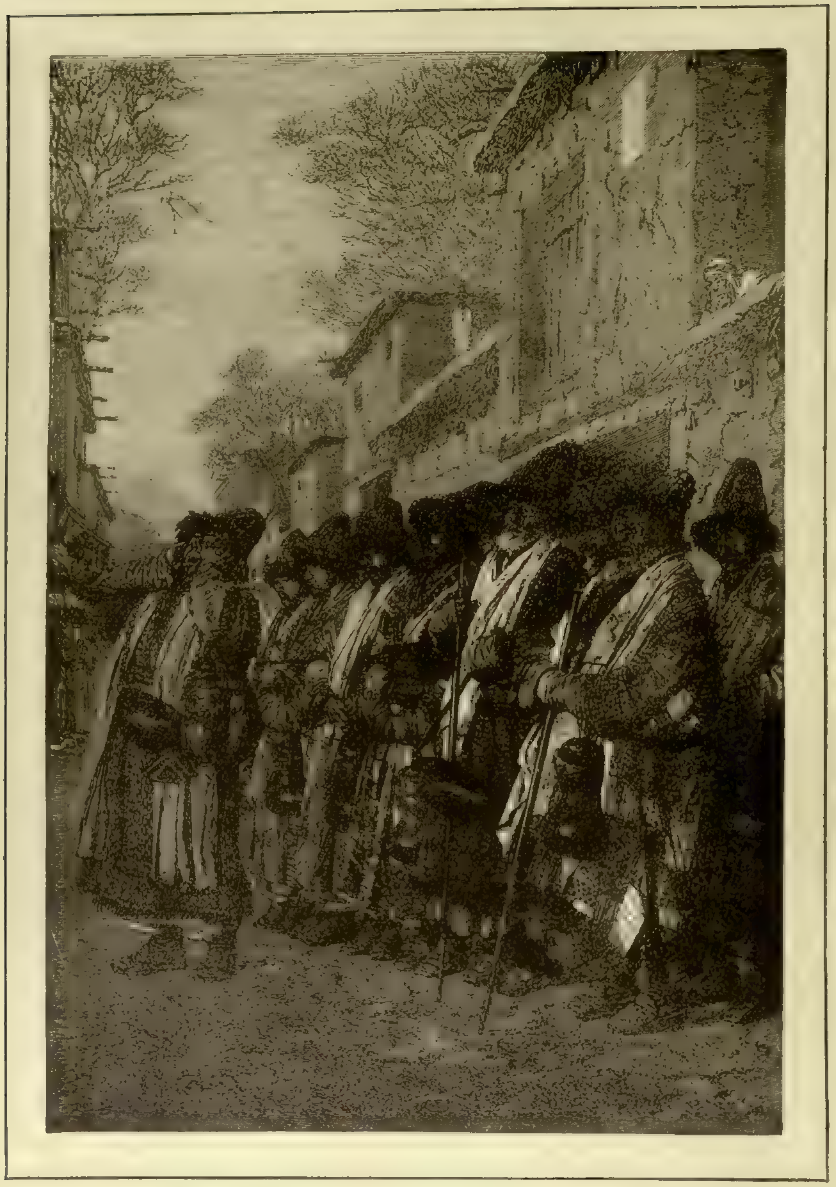
THE worthy state of musical composition in Russia in the second decade of the twentieth century embodies adequate proof that Russia's progress did not stop in 1893, with the untimely death of Tschaikowsky. Rather that progress had been kept alive and in wholesome growth through several phases of power. Though Russia had not produced another composer in the complete dimension of Tschaikowsky's many-sided genius, the orchestral foundation laid by Tschaikowsky himself, and the imposing art of Rimsky-Korsakov as master and teacher of instrumentation have been great influences in holding Russia in a high place in the world's attention. It may be that the art attained a new stage of harmonic and orchestral complexity through the genius of such as Alexander Scriabin (1871-1915), Leo Ornstein, M. Steinberg, Prokoviev, Stravinsky and Gnessin.

Nevertheless it should not be overlooked that for the twentieth century decade under consideration the practice of colorful and complex instrumentation was a free and common privilege in every advanced country. A true chronology of influences might show that the German, Richard Strauss, had taken his direction, not alone from Berlioz, Wagner and Liszt, but also from Tschaikowsky. After the Strauss revolutionary tendencies in orchestration had reached a new climax in 1906, with his opera "Salome," the late Gustav Mahler, building upon all those and upon Anton Bruckner, grew to be as radical as Strauss; and at the very moment of his death, in 1911, Vienna had another townsman ready to take his place—Arnold Schönberg—even, too, the child, Eric Korngold, then just fourteen years old. All of this is offered in direct support of the assertion that the art of instrumentation had come to be common property, in which period Russia had one of the finest of all orchestral masters, Rimsky-Korsakov, besides the highly accomplished

Alexander Glazounov and Sergei Taneiev. Somewhere between Tschaikowsky's sixth symphony and Scriabin's "Prometheus," there may have been brief periods of Russian musical calm, yet the fine output of Moussorgsky and Rimsky-Korsakov, the latent and to this day still unknown power represented by the Tschaikowsky operas, the still uncovered treasures of Russian folk songs would have kept Russia well out of danger of decline.

There will be many to inquire why Russia, hardly a part of Asia except in spirit, should have waited so long before awakening in her own national musical life. Glinka was born in 1803 and even now a hundred years are more than ample to cover the direct history of Russian music. True, the present stage of the Russian literary alphabet dates back hardly more than two centuries, and Russian literature itself only a little way still further back, but the thousand to fifteen hundred miles from the heart of Russia to the culture of Italy, Germany, Netherlands, France and England should have required but decades rather than the centuries which Russia has occupied for the journey. Then there is the inevitable conclusion that the delay was occasioned by the Russian attitude toward learning—the Renaissance and the Reformation had come short of the power to disturb the ways of the Eastern Church. If Russia, through Glinka, was already well on her way to musical nationalism before Protestant Norway, through Grieg, was coming to her own, that is easily understood from the natural limitation of the small country's economic resources and the higher probability of a long wait for a native champion such as Grieg proved to be. For the rest, Russia had influences besides those of her own government and church which were not designed to shorten the period of darkness. There was a period of nearly two centuries during which Russia paid tribute to Asiatic Mongols of the Golden Horde, and as for the Byzantine neighbor at the south, the middle of the nineteenth century found her face still set against the painter's art, a Moslem tradition proscribing representation of the human figure on canvas. As to Russia's direct delay by the hand of the Orthodox Church, the pianist, Alexander Siloti, has told how certain Tschaikowsky compositions were for awhile not admitted, though the composer's growing fame soon proved powerful enough to force acceptance of these works. Until the recent overthrow of the Romanoff dynasty neither musical instruments nor women's voices were permitted to assist in services of the Russian Church. And yet America's start in musical development was as certainly long delayed by the opposed though related processes of Protestant Puritanism. Then finally it may have been direct hindrance by the Orthodox Church, combined with the proverbial Russian indifference, which so long held Russia away from the progressive art influences of the Western countries.

When Peter the Great (1672-1725) partly adopted Western ways and defied the wishes of the moralists by introducing opera into his court, he accomplished this by importing foreign artists, the Italians. Within the succeeding century this concession was variously contested by the foreigners themselves, once taking the form of the French against the French. Finally it was an Italian, Catterino Cavos (1776-1840), who first broke with the custom of writing the texts in Italian, French and Russian. In 1815 he produced an opera, "Susanyin," which was insofar Russian national that the text was in the Russian language and on a subject from Russian history—the well-known incident of the "Life for the Czar." The Russian composer, Alexis Verstovsky (1799-1862), was another, who, like Cavos and the still earlier Fomin (1741-1800), was helpful in preparing the way for a Glinka. Verstovsky was in the field in 1828 with "Pan Tvardovsky," which was followed by five others to 1845. His "Askold's Tomb" of 1835 seems to have far exceeded the value of any of the others by him, as indeed it was principally his lack of talent which gave him relatively small place in Russia's musical history. And yet Glinka's "Life for the Czar" came along in November, 1836, with a "Russian" tendency so pronounced as to stand entirely apart from anything which had been produced up to



A CHORUS OF DERVISHES

From a painting by Vereshchagin

that time. His much more mature and much more Russian "Russlan and Ludmila" had first performance in 1842, and was so thoroughly misunderstood as first to have failed of public success. The reception accorded this work threw Glinka into a state of discouragement and he went to France, where he met Berlioz, who was just then having the same troubles with his own works in France. Glinka did not write another opera, but he wrote incidental music, consisting of an overture, three songs and four entra'actes for Count Koukolnik's tragedy, "Prince Kholmsky," and this music is said to represent Glinka's finest result on the side of symphonic music, notwithstanding his overtures of "Jota Aragonese" and "Night in Madrid," and the well-known "Kamarinskaya" orchestral fantasia.

A discussion of Russia's musical history may permit digression to consider the purely financial or music-economical fabric during the brief time of the country's artistic evolution. This is especially in point because nearly every older and contemporary writer on Russia has neglected it. Nevertheless, a survey by Eugene E. Simpson, based on a series of interviews obtained in Leipsic in 1898, and published in the late W. S. B. Matthews' magazine, "Music," has vital interest for the present day. Under the title of "Musical Conditions in Russia," he says:

> Observing the fact that during a musical life properly coming within a space of forty or fifty years, Russia had brought forth distinguished soloists and composers, one feels possessed of a desire to know more of the present internal conditions and the influences which are the basis for Russia's future artistic attainments.
>
> As the most interesting and best available manner of getting this information, we chose that of conversation with those of her distinguished citizens who were to be found in Leipsic. When asked how many Russian cities had conservatories, and how were these institutions attended, Julius Conus, a professor of violin at the Moscow conservatory, mentioned St. Petersburg (Petrograd), the first one, founded in 1862, and Moscow, founded in 1864; each with an attendance in 1899 of about seven hundred. Tiflis in Caucasia, with as many as eight hundred pupils; Odessa on the Black Sea, with four or five hundred; and Kiev, Charkov, Samara and Saratov, with attendance of from two to four hundred each; while within the last two years a conservatory has been founded at Irkutsk, far over in Siberia.
>
> As to how many cities outside of Moscow and Petrograd had symphony concerts, the reply was that about all of the conservatory cities had seasons of ten concerts—with their public rehearsals making twenty such performances each year—the orchestra in nearly all cases drawn from the conservatories. No symphony orchestra ever travels in Russia, however, because the trains go too slowly and the distances are too great. It would require about a month for an orchestra to deliver a little batch of ten concerts to the people of as many different towns. This would also be expensive, for the musicians are well paid—seven or eight dollars for a rehearsal and its concert; as compared to Leipsic where the players would get from one and a half to five dollars for the same work. As to dance orchestras for small towns, no such thing as yet exists, nor does Russia have an instrumental folk music. According to Mr. Conus, the people were accustomed to sing while they danced, and to perform in a sort of harmonic chorus, but certainly many of the harmonies would have difficulty passing the ears of a cultivated musician. The voices were not often found to be fine from an artistic standpoint, but many were very agreeable.
>
> In his expressions of confidence in the worth of the Russian music schools, he ventured the thought that neither in France nor Germany were the conservatories so serious and thoroughgoing in their work as in his own land. By way of illustration he stated that, even where violin is the student's principal instrument, he is required to play piano for four years and to complete the entire course in theory and composition, as indeed every student is required to do, whether talent for composition is present or not.
>
> On the authority of Alexander Siloti, at one time a resident pianist of Leipsic, but later pianist and conductor in Petrograd, it can be said that the conservatories of the whole country are properly to be considered departments of the national educational system as it applies to music, and all branches are more or less under the guidance of the Imperial Musical Society, whose headquarters are at Petrograd. Each of the smaller institutions receives from the government a yearly sum of from two to five thousand roubles, while those in Moscow and Petrograd receive twenty thousand roubles each. The course of instruction is outlined in detail and is divided into work calculated to occupy nine years. Each pupil may select a professor to teach him the main branch,

ALEXANDER SCRIABIN

GEORGIANS FROM THE CAUCASUS IN THE DANCE "LEKURI"

and this professor is kept for the first five years, except in case of dissatisfaction, when the student may make a single change. Then the privilege of selecting the last master, for the sixth to the ninth years, is again allowed, but no change is possible when this professor is once selected. If a pupil be unusually talented and industrious, promotions may be made as soon as the work is creditably finished, whether the year is gone or not.

As to what service was rendered to the musical cause by the Russian Church, it developed that, aside from a certain degree of vocal instruction imparted by the priests to the boys of their respective choirs, the influence was to be rated at zero. The organ is not allowed in the churches, so orchestras are, of course, out of the question. Congregational singing is absolutely unknown. Female voices are never admitted to the choirs, which completely denies to woman the privilege of worship in song. Siloti related how Tschaikowsky wrote a mass for church chorus alone, which the government authorities prohibited, because they found in the composition some chords which were too modern for sacred use. The chords—and Tschaikowsky's influence—grew rapidly in age, however, and the composition was finally admitted. The hymns ordinarily used are versions of the old Gregorian.

On the subject of amateurs and non-professional enthusiasts in music, who are such an important factor in every wave of progress, Mr. Siloti said that Russian amateurs are kindly looked upon. In Moscow there is a theatre which is devoted entirely to performances by non-professional actors, the house maintained by a wealthy patron of this branch of art. Indeed the modern musical history of Russia, as of all lands, began in the way of the enthusiast, and in Russia it was hardly more than a half century ago.

At about the time Rubinstein began to be a public performer he had difficulty in finding a regular concert audience. It had been the custom to have entertainments at which a bad orchestra would sometimes play an overture to an Italian opera, some one would give a reading, an amateur play might be given, added to which a piano solo was generally sufficient to complete the evening's program. So it happened that when Rubinstein began to give concerts his audiences seldom numbered a hundred. To Rubinstein then the present musical Russia is almost wholly responsible, for he first created the interest, and he had acumen enough to outline the course of its future development.

By way of bringing these impressions up to the beginning of the great war, one may add that other conservatory branches had been established at Nijni Novgorod, Kasan, Simbirsk, probably Astrakhan, besides Rostov-Don, Kishinev, Zhitomir and possibly still other Russian and Siberian cities. Also the practical difficulty and former impossibility of taking an orchestra on tour of Russia was overcome on at least two notable occasions, in 1910 and 1912, if only for the immediate Volga territory from Tver, north of Moscow, down the entire length of the Volga, to Astrakhan on the Caspian Sea. This was possible by the great wealth and artistic enthusiasm of the contrabass virtuoso, composer and conductor, Sergei Kussewitzky, who each time chartered one of the Volga steamers for the trip. As the party was accompanied by distinguished and representative soloists, it was their privilege to bring high class symphony to a number of cities which had had no previous opportunity of becoming acquainted with music in these forms. In the matter of solo recitals for the widely separated cities occupied by the branch schools under the Imperial Society, there was great practical advantage in the unity that could be attained by a single managerial bureau, and a certain uniformity in the excellence of the recitals was obtained by engaging the year's artists in the very centers where their attainments were best known and proven. That was in fact the manner of securing talent.

Continuing the study of forces which contribute to Russia's musical progress, one of the most notable of earlier agencies was an assembling of the country's untold wealth of folk song. As early as 1877, Rimsky-Korsakov had notated and published a book of one hundred Russian folk songs, and in 1882 he issued forty more. Later the Imperial Geographical Society commissioned Mili Balakirev, Sergei Liapounov and Anatol Liadov to make research in various districts. In 1893 Liapounov visited the provinces of Vologda, Viatka and Kostroma, and issued thirty-five of these national songs with piano. Liadov issued a total of one hundred and thirty. Some years later L. D. Malashkin brought out an especially fine collection of the people's songs from Minor Russia, or the Ukraine country.

To get some idea of the relative stage of completeness to which the assembling of folk songs has arrived, as late as 1912 Alexander Glazounov, then Chairman of the Imperial Music Society for all Russia, and Director of the Petrograd Conservatory, stated his opinion that the treasures of Russia's native song were not yet exhausted. Particularly the Lower Volga country and the Crimea would show melodies still not yet recorded. Meantime the Russian publishers kept up their activity, and one firm had already brought out five hundred of the songs from Minor Russia and the undefined territory roamed over by the South European Gypsies.

As to the Russian tendencies of recent years, the suspicion of musical revolution first fell upon Scriabin, though not until he had written his seventh piano sonata and at least four works in symphonic form. His second symphony was not only non-revolutionary but showed distinct leaning upon Wagnerian mood. Through all the years of his apprenticeship, lasting until three or four years before his death, his piano compositions had been written in extraordinary mood and technical affinity with Chopin. With the third of his symphonic works he had departed far enough from convention to ascribe the title "Poème Divine"; for the

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fourth, far more radical in harmonic texture and instrumentation, he found the title "Poème Extase." Still other orchestral works in the new manner were the "Poem of Fire," and "Prometheus." He was expecting a great culmination of years of reflection in Oriental or religious mysticism with his "Mystère," but his death cut that short in 1915, after he had written the text and begun composition of an introductory section.

Doubtless the future will prove that permanent value attaches to many of the Scriabin works, yet there is a possibility that they will fall just short of the divinity the composer intended for them. This shortcoming could arise from the fact that Scriabin's nature was not one supremely endowed on the side of poetry and mood. Their appeal to the intellect would be less likely to fail.

Next after Scriabin in the rôle of musical extremist comes Igor Stravinsky (1882—) whose great talents are mainly applied to the enrichment of the ballet literature. In that Stravinsky is also largely responsible for the scenarios of these ballets, he takes occasion at the same time to renew and more firmly establish the validity of a number of Old Russian rites and traditions. To the present, the world is already acquainted with his three-movement "Faun and Shepherdess" for female voice and orchestra; the three ballets, "Fire Bird" (1910), "Petroushka" (1911), "Rite of Spring"; a sacred cantata "Zviezdoliky," a Russian traditional "Svadyebka" (Wedding); "Three Japanese Lyrics" with miniature orchestra, and the three-act, lyric tale "The Nightingale" (1914). The ballet, "Rite of Spring," is described as one of the most modernistic of all, notwithstanding its purpose to revive a picture of Russian prehistoric worship, through the dance. From a recent American performance of the song scene, "Faun and Shepherdess," written in the composer's earlier style, it was observed that the work was only employing the most wholesome means, as by a composer of the utmost sanity and direct power.

Whatever else of the hyper-modern there may be in the writings of the present Russian school will be found in the works of Vladimir Rebikov (1866—), Michael Gnessin (1883—), Maximilian Steinberg (1883—), Sergei Prokoviev (1891—), and Leo Ornstein (1895—). Of all these, Ornstein has proved to be the most radical, yet his writing has been mainly for piano, except in an unperformed symphonic poem, "The Fog," and a suite, "The Life of Man," never yet thrown upon the larger canvas which the orchestra affords. It may be that the effects he now conceives for piano may remain purely pianistic, or unpianistic, according to the point of view, and will not allow successful translation into an orchestral idiom.

Rebikov has given great attention to harmonic problems, very especially to the music-psychological, and yet some one rightly remarks that he lacks in those qualities of the poetic and artistic which could have given his compositions far greater value. His list includes, under various descriptions of the music psychological, the stage pieces of "The Christmas Tree," "The Abyss," the four-act "Thea," two-act "The Storm," the two-act "Alpha and Omega," and "Bondage and Liberty," besides songs and numerous pieces for the piano.

Gnessin's orchestral works are a symphonic fragment after Shelley, and a symphonic "Dithyramb." A cello sonata of the year 1910 was of sufficient modernity to be cordially hissed upon its first performance in Moscow. Other known works by Gnessin are a tone poem for tenor and orchestra and numerous songs. The composer, a native of Rostov-on-Don, has been for years under the protection of the Moscow house of Joergenson, a contract with them permitting freedom from financial worries while exclusively pursuing the career of a composer.

Steinberg wrote two symphonies, an orchestral dramatic fantasy, the ballet, "Midas," a string quartet and a highly effective orchestral setting of the Bach Chaconne. Prokoviev, represented to be one of the most radical among them, is credited with the stage pieces "The Gambler" and "The Ugly Duckling"; for orchestra there are a "Scythian Suite" and a "Sinfonietta," while piano literature has been enriched by two concertos and two sonatas.

Besides the above mentioned orchestral suite and symphonic poem, Ornstein has written "Three Russian Impressions" and two sonatas for violin and piano; a piano concerto; four "Impressions of Switzerland," for piano four-hands, quartet and chorus; a string quartet; a piano quintet; a miniature string quartet; four sonatas for cello and piano; two sonatinas for violin and piano. The piano works embrace a sonata, a "Pigmy Suite," nine Miniatures, six Lyric Fancies, a "Russian Suite," a Sonatina, two "Impressions of Notre-Dame," "Impressions of the Thames,"

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"Silhouettes," numerous Preludes, "Three Moods," "Three Burlesques," eleven short pieces, seven Fantasy Pieces, a "Suite of the Gnomes," and a "Belgium Suite."

Others of the younger Russians are Eugene Gunst (1877—), with two piano sonatas; Gregory Krein (1880—), with a violin sonata and piano pieces; his brother, Alexander Krein (1883—), author of a symphonic poem, "Salome," and two series of "Hebrew Sketches" for piano. Nicholas Myaskovsky (1881—) composed three symphonic poems, one of which is on Poe's fable "Silence"; also a cello sonata and two piano sonatas. Leonid Sabanyeyev (1881—) wrote a piano trio, a violin sonata, piano pieces and "Four Fragments." Nicholas Roslavets set Verlaine poems in song, composed a quartet, a violin sonata and a nocturne for harp, oboe, violas and cello. Great hopes were aroused for Alexis Stanchinsky (1888-1914) on the appearance of two piano sonatas and eight sketches, while recently New York has heard a remarkably intense and poetic orchestral movement, called "The Phantoms," by one Jurrasovsky, about whose career it has been impossible to ascertain any details.

Vladimir Senilof (1875—) has written three operas, three quartets, four symphonic poems and a number of songs, of which output only the fine songs have come to the attention of the public. Feodor Akimenko (1876—) has a symphony and a "Poème Nocturne" for orchestra, a cello concerto and a violin sonata. George Catoire wrote a symphony, a symphonic poem, the cantata "Russalka," piano trio, piano quintet, violin sonata and piano concerto. Sergei Vassilenko (1872—) has two symphonies, a symphonic suite, "To the Sun," symphonic poem, "The Witches," and many songs. Reinhold Glière (1875—) has been very prolific, with three symphonies, a symphonic poem, "The Sirens," two string quartets; a sextet; octet for strings, many pieces for two pianos and solo works for nearly every instrument. Alexander Kastalsky industriously assembled folk songs, then gave his routine to the writing of church music, which includes a Requiem. Nicholas Medtner (1879—) has written a "Sonata-Triad," a "Sonata Story," other sonatas for piano, nocturnes for violin and piano, a number of piano "Mood Pictures," and upward of sixty songs. Alexander Gretchaninov (1864—), composed a symphony, the operas "Dobrinya Nikitich" and "Sister Beatrice," music to two parts of Alexis Tolstoi's "Troublous Times," music for Ostrovsky's "Snow Maiden," two quartets, a piano trio and many songs. One of the most prolific of all contemporary Russians is Nicholas Tcherepnin (1873—). Among his works are the music-dramatic ballets "Pavilion of Armida," "Narcissus," "Masque of the Red Death," after Poe; a gavotte for small orchestra, orchestral prelude to "Princess Lointaine," a symphonic poem "Macbeth," orchestral suite "Enchanted Garden," orchestral sketch on the "Fire Bird" tradition, dramatic fantasia "Land to Land," a string quartet, six quartets for horns, and many piano pieces, including six on "The Fisherman and the Fish," and fourteen sketches called "The Alphabet in Pictures."

Aside from the younger group of Russians, there remain a number of standard and even better known composers who have not been directly associated with modernism. They include one of the most prolific of the world's composers, Alexander Glazounov (1865—). The others are the late Anton Arensky (1861-1906), Anatol Liadov (1855—), and Sergei Rachmaninov (1873—).

Arensky wrote two symphonies, an Intermezzo for strings, Variations for orchestra, a fantasy for orchestra and piano, a violin concerto, piano concerto, piano quintet, piano trio, two string quartets, the three operas, "A Dream on the Volga," the one-act "Raphael," and one-act "Nal and Damayanti," besides the ballet "Egyptian Night," and upward of a hundred piano pieces and studies for the instrument. For orchestra he wrote a scherzo, a scena, a polonaise in memory of Pushkin; a movement from Schiller's "Bride of Messina," for mixed chorus and orchestra; a "Slava" for female voices, two harps and two pianos; also other female choruses.

A KIRGHIS FROM SOUTHWESTERN SIBERIA
PLAYING THE DOMBRA

Alexander Glazounov as Chairman of the Imperial Russian Music Society and Director of Petrograd Conservatory, has long held a high place in public esteem. His first symphony was completed when he was sixteen years old, and his talent and early accomplishment admitted him to the friendship and the councils of the coterie which gathered around the publisher, Belaiev. There were Balakirev, Cui, Borodin, Moussorsky, Anton Rubinstein and Rimsky-Korsakov, and it was Glazounov's privilege to know Tschaikowsky and Nicholas Rubinstein. Fortunately, there was that in Glazounov's nature which permitted him to go among all these without participating in the violent partisanships which continued for a number of years. The composer was able to adopt this attitude as successfully in political as in musical circles, so that he always escaped unharmed, no matter what the particular contention.

If in Glazounov's vast musical product there is seldom evidence of the greatest inspirational intensity, the works maintain a most commendable degree of classical excellence, and though many of these compositions are written with programmatic intent, the classic elements of structure are never abandoned.

This large scope of Glazounov's writing may be seen, not alone from nine symphonies, but nearly, or quite, thirty other works for orchestra, mostly of pretentious outline. Then there are also five string quartets, one quartet suite, five quartet Novelettes, quartet for brass instruments, a piano concerto, violin concerto, three overtures, of which two are on Greek themes. The other orchestral works include a serenade, a character suite, an elegy, serenade for small orchestra, lyric poem for orchestra, symphonic poem "Stenka Razin," "Idylle and Reverie Orientale," mazurka, "The Forest" fantasy, a wedding march, a symphonic sketch, a fantasy "The Sea"; Oriental rhapsody; a "Kremlin" symphonic picture, an orchestral sketch "Spring"; a triumphal march, "Carnival" overture, concert waltzes Nos. 1 and 2; Cortège solennelle; orchestral suite of ballet scenes; a fantasy, Op. 53; ballet "Raymonda," ballet "Ruses d'Amour," a "Pas de caractère," intermezzo romantico, orchestral suite, "From the Middle Ages," and ballet suite, "The Seasons."

The foregoing remark concerning the degree of Glazounov's talent applies exactly to Rachmaninov, yet the work of the latter by no means represents the uniform excellence of Glazounov, considered either from the technical or the inspirational view. The symphony which Glazounov wrote when sixteen years old is said to have been reorchestrated by him four or five times before it was finally published as his Opus 5. But that procedure has not been necessary in his mature years. As to Rachmaninov, he is said to have rewritten his first symphony; his first piano concerto was so uneven as later to have caused the composer much embarrassment, and he regretted that a well-known pianist persisted in performing it in the first orchestration. His second piano concerto, though immensely engaging on the whole, is also unevenly inspired, and doubtless the composer's other works will show occasional lapses from inspiration and the best workmanship. Nevertheless Rachmaninov's second symphony is one of very great value, and in its present form shows no weakness of any kind. Of Rachmaninov's other known compositions, there are a third symphony, a cello sonata, fantasy for pianos for four hands, a piano sonata, piano suite, an orchestral "Gypsy Caprice," a choral work after Poe's "The Bells," the symphonic poems, "The Rock" and "Isle of Death"; the operas "Francesca da Rimini," and the one-act "Aleko," and one-act "Miser Knight."

When the present world war is at an end, it may be found that the Russian composers did not entirely suspend their writing, for there have been reports of considerable activity in the giving of opera and concerts. But those who have depended upon Belaiev for publication may prove to have suffered the greater inconvenience and delay, since nearly all engraving for the firm had been done at Leipsic. Only the great house of Joergenson at Moscow maintained an engraving and printing plant in any way adequate to their own needs.

PETER ILYITCH TSCHAIKOWSKY

BY

DANIEL GREGORY MASON

ONE of the constant temptations of the biographer is that of seizing on some salient trait in his subject, magnifying it beyond all relation to others which supplement or modify it, and portraying an eccentric rather than a rounded personality, a monster rather than a man. Human nature is complex, many-sided, even self-contradictory to any but the most penetrative view; and so slender are the resources of literature for dealing with such a paradox as a man, that writers, resorting to simplification, sacrifice fulness to intelligibility. In books, Napoleon is apt to be denied all scruples, Keats all virility, Marcus Aurelius all engaging folly; the real men were probably not so simple. It is certain, at any rate, that Tschaikowsky, the greatest of Russian musicians, one of the two greatest of all composers since Wagner, cannot have been the mere incarnation of concentrated gloom that his critics have drawn. Some worthier powers than that of eloquent lamenting must have contributed to mold him. He was not simply a sort of neurasthenic Jeremiah with a faculty for orchestration.

It is only too easy and plausible, to be sure, to label him with one of those insidiously blighting epithets, "neurasthenic," "decadent," or "morbid." He was, in fact, of an unfortunate heredity; his grandfather was epileptic, and his own symptoms pointed to an inherited nervous irritability. He was troubled more or less, all his life, by sleeplessness, fatigue, depression; and in his thirty-seventh year had a complete nervous collapse. But to discredit a man's insight by pointing out his physical misfortunes is as misleading as it is unkind. The fact that Schopenhauer, with whose temperament Tschaikowsky's had much in common, had some insane and idiotic ancestors, and suffered much from his own unusual sensitiveness, does not in the least abate the truth of his philosophic teaching, though it may call attention to its one-sidedness. And so with the musician; knowledge of his personal twist ought not to make us deaf to whatever is universal in his utterance. We may remember that he reports but one aspect of the truth; but if he reports that truly, we may supply the other, and need not carp at the way he got his information. And indeed is it not, after all, an artificial circumscription of life to ignore its sadder verities, however moral Pharisees may stigmatize the perception of them as "morbid"? Has not disease as well as health, its relation to our fortunes? Is not man's weakness an organic part of his strength, his fear of his courage, his doubt of his faith? That mere facile optimism which smiles blandly at all experience, with unseeing eyes, is as partial and false as the unrelieved pessimism into which the contemplation of it sometimes drives the sensitive. The world is no more all light than it is all shadow. All human life, with its suffering as well as its happiness, is one, and every sincere human experience has its own weight. And so

Tschaikowsky, in spite of grandfathers and symptoms, has a right to be respectfully heard.

The tendency to depreciate men like Tschaikowsky and Schopenhauer generally rests on a confusion between what may be called sentimental and rational pessimism. The sentimental pessimist, the weak malcontent, who sees everything through the blue spectacles of egotism, or, like the cuttlefish, muddies his world with a black humor of his own, deserves indeed nothing better than a shrug. Like all other forms of sentimentality, his pessimism is based on selfishness. It is an emanation, not an insight. It is that form of colic, to use the figure of Thoreau, which makes him discover that the world has been eating green apples. Quite different from such a sentimentalist, however, is the sensitive man who feels impersonally the real evils of life. Such a man's experience is viewed by him not as the end, but as the means, of insight. His own pains, however keen, appear to him but as symbols of the universal suffering of humanity, and however much his view may be subjectively jaundiced, it does not terminate in, but only begins with, the petty self. He is not a devotee of the luxury of woe. "A very noble character," says Schopenhauer, "we always conceive with a certain tinge of melancholy in it—a melancholy that is anything but a continual peevishness in view of the daily vexations of life, for such peevishness is an ignoble trait and arouses suspicions of maliciousness, but rather a melancholy that comes from an insight into the vanity of all joys, and the sorrowfulness of all living, not alone of one's own fortune." And Tschaikowsky, in describing Beethoven's Choral Symphony, writes, one can see, from precisely the same standpoint: "Such joy is not of this earth. It is something ideal and unrealizable; it has nothing in common with this life, but is only a momentary aspiration of humanity toward the holiness which exists only in the world of art and beauty afterward, this vale of earth, with its endless sorrow, its agony of doubt and unsatisfied hopes, seems still more gloomy and without issue. In the Ninth Symphony we hear the despairing cry of a great genius who, having irrevocably lost faith in happiness, escapes for a time into the world of unrealizable hopes, into the realm of broken-winged ideals." Now undoubtedly these passages, especially the latter, are guilty of false emphasis; undoubtedly one can truly reply to Tschaikowsky that the ideal is necessarily fairer than reality, as the flower is fairer than the soil from which it springs, that "this vale of earth" is not "without issue," however gloomy, since it does in fact produce the ideal world of art and beauty, and that it is precisely the glory of hopes that they are unrealizable, and of happiness that it exists only on a level higher than that of finite life. But, however one-sided may be the opinions expressed, the attitude of mind is free from the taint of petty selfishness; it is frank, open-eyed, and manly. Such utterances proceed only from natures nobly human, however burdened with a greater sensibility than is common among men.

Of the extraordinary sensibility of Tschaikowsky, his emotional intensity and impetuosity, which, discerning truly, critics have so often falsely interpreted, there can be no doubt. He was the subject and in some ways the victim, of hereditary instability, a tendency, so to speak, to go off at half-cock. In his life no trait comes out more conspicuously, and its association with his powerful intellect, with which it was always at odds, goes far to explain the anomalies and paradoxes of his music. We see it constantly in his acts, where, if we always remember that we are studying a great nature, which must be analyzed respectfully and without vulgar curiosity, we may learn much from observing it.

Peter Ilyitch Tschaikowsky was born in a small Russian town in 1840. As a very small boy he showed his ardent patriotism by kissing the map of Russia, in his atlas, and spitting at the rest of Europe. When his French nurse remonstrated, he explained that he had been careful to cover France with his hand. There already is his temperament—passionate and tender. The Tschaikowsky family early moved to

Petrograd, where Peter at first entered the School of Jurisprudence, and later obtained a post in the Ministry of Justice. All through his youth he was indolent, popular, fond of society, a graceful amateur who played salon pieces at evening parties. That his serious interest in music was first aroused by his cousin's showing him how to "modulate" is rather amusing when we remember the virtuosity and daring of his mature harmonic style. "My cousin said it was possible to modulate from one key to another," he says, "without using more than three chords. This excited my curiosity, and to my astonishment I found that he improvised whatever modulations I suggested, even from quite extraneous keys." In 1861 he wrote to his sister that he was meditating a musical career, but was still in doubt whether he could pursue it successfully. "Perhaps idleness may take possession of me, and I may not persevere." But a little later all doubts vanished, he had given up his official work, withdrawn from society, and thrown himself with characteristic ardor into his studies. He now sometimes sat up all night working, and Rubinstein, his composition teacher at the Conservatory, tells how on one occasion he submitted no less than two hundred variations on a single theme. He made such good progress that in 1866, a few years after his graduation, he was appointed professor of harmony in the Moscow Conservatory.

From about this time, date his first important compositions. "When first he came to live in Moscow," writes his friend M. Kashkin, "although he was then six-and-twenty, he was still inexperienced and young in many things, especially in the material questions of life; but in all that concerned his work he was already mature, with a particularly elaborate method of work, in which all was foreseen with admirable judgment, and manipulated with the exactitude of the surgeon in operating." M. Kashkin's testimony is a valuable corrective to the widespread impression that Tschaikowsky composed in a mad frenzy of passion. No good work in art, any more than in science, is done without that calm deliberation which his strong mental grasp made possible to him. His early compositions were for the most part operas, and, it must be added, unsuccessful operas. "The Voievoda," written in 1866, did not satisfy him, and he burned the score. "Undine," composed in 1870, was not accepted by the theatrical authorities, who moreover mislaid the manuscript; Tschaikowsky, years later, recovered and destroyed it. In 1873 "Snegourotchka," a ballet, in spite of some musical beauty, failed for lack of dramatic interest. The success of "Kouznetz Vakoula," produced a year later, was ephemeral. Thus it was not until "The Oprichnik," which still holds the stage in Russia, was brought out, when Tschaikowsky was thirty-four, that he made a pronounced success. The persistence with which he continued to labor during these years seems to be overlooked by those who consider him a mere prophet of lassitude and discouragement. Nor would such a man have undertaken and discharged the drudgery of journalistic criticism as did Tschaikowsky in the four years from 1872 to 1876, when he was writing critiques for the Moscow papers. Whatever fluctuations of mood he may have undergone in these early years, and we may be sure they were many, his outward life was an example of equability, diligence and patience.

In 1877, however, there was some sort of tragic happening. That it was somehow connected with an unhappy marriage, that it resulted in a complete nervous breakdown, these things we know. It is unnecessary to probe for more specific details; it is enough to note that for a long time he was broken and despairing, that through all the rest of his life his mental temper, never bright, was shadowed with a pathological gloom. He left the Conservatory suddenly, and was abroad a year. He wrote one of his friends, "On the whole, I am robust; but as regards my soul, there is a wound there that will never heal. I think I am *homme fini* . . . Something is broken in me; my wings are cut and I shall never fly very high again." He says that had he remained a day longer in Moscow he should have drowned himself, and it is said that he did go so far, in his terrible depression, as to stand up to his chest in the river one frosty September night, "in the hope of literally catching his death of cold, and getting rid of his troubles without scandal."

But he took the better way; indeed, the best years, the quietest and most fruitful years, of his life were yet before him. As robust in character as he was sensitive and impetuous in temperament, he pulled himself together, and wrote in the next year his masterly Fourth Symphony, his best opera, "Eugene Oniegin," said to be the second most popular opera in Russia, and many other strong works. He returned also, in the fall of 1878, to his post at the Conservatory, but, by the generosity of an anonymous lady, was soon enabled to give up teaching and devote himself entirely to composition. From this time on, except for a conducting tour through western Europe in 1888, and one to America a few years later, he stayed chiefly in the country, in studious solitude. His mode of life at Maidanova, a little village where in 1885 he took a house, has been described by M. Kashkin, who often visited him. After working all the morning and taking a simple but well-cooked dinner, Tschaikowsky always went for a long walk, no matter what the weather. "Many of his works were planned and his themes invented," we are told, "in these long rambles across country." After tea he worked again until supper-time, and after supper the two friends, ordering a bottle of wine and dismissing the servant, would devote themselves to playing four-hand music. M. Kashkin tells one or two interesting stories of Tschaikowsky at this period. His impulsiveness it seems, took the form in money matters of a fairly reckless generosity. So lavishly did he shower coppers on all the peasant children in the neighborhood, that he could not go for his walk without being surrounded by them. In one afternoon he is said to have dispensed fourteen shillings of his own and all of M. Kashkin's small change. A friend once asked him where he "invested his capital." Convulsed with laughter, he answered that his last investment of capital had been in a Moscow hotel, and that where his next would be he did not know.

The events of his tour in 1888 he has himself narrated with characteristic modesty and charm, in a fragment of diary. One can read between the lines that he was everywhere the center of admiring interest, but with fine literary instinct he constantly subordinates himself to the people, and events through which he moved. How lovable are his vainly continued efforts to enjoy the music of Brahms, his eagerness to record the little kindnesses of his friends, his dignified reticence about his enemies, his hearty appreciation of work far inferior to his own! "I trust," he says, "that it will not appear like self-glorification that my dithyramb in praise of Grieg precedes the statement that our natures are closely allied. Speaking of Grieg's high qualities, I do not at all wish to impress my readers with the notion that I am endowed with an equal share of them. I leave it to others to decide how far I am lacking in all that Grieg possesses in such abundance." This warm appreciation of others, combined with so pathetic a lack of self-confidence that on more than one occasion he burned the score of a work which was coldly received, was so extreme in Tschaikowsky that one of his friends pronounced him the least conceited of composers. Like all sensitive people, indeed, he was painfully conscious of social bonds; what was due him from others, and what in turn was due them from him—these intangibles, so easily forgotten by most men, were to him stern realities. It is touching to see how dependent he was on the friendliness of the orchestra he was leading, and he was so impressible by criticism that long after his fame was established he could repeat word for word Hanslick's and Cui's early attacks upon him. On the other hand, M. Kashkin says that when he was conducting the works of others he was so sensible of his responsibility that his face wore a look of physical pain. When he was dying of cholera, in terrible agony, he thanked all about his bedside for the consideration they showed him and his last remark reminds one of Charles the Second's

"I am afraid, gentlemen, I am an unconscionable time a-dying." He turned to his nephews after an unusually severe attack of nausea with the exclamation, "What a state I am in! You will have but little respect for your uncle when you think of him in such a state as this!" He died at Petrograd, in October, 1893.

By this time it will be clear enough that this was no puling complainer, but a delicate, high nature of great emotional intensity, subjected to a cruel interaction of temperament and circumstances, and yet capable of nobly constructive artistic work. His life, candidly examined, reveals modesty, dignity, elevation of ideal and of character. Yet it does illustrate, too, in many ways, that lack of emotional balance which underlies the peculiar quality of his music.

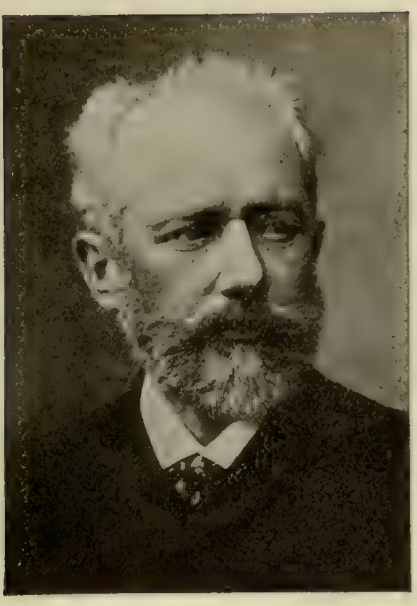
His mere method of approaching his art, in the first place, is significant. All his early efforts, as we have seen, were operas; he wrote altogether ten operas, and the Pathetic Symphony is the last fruit of a genius dramatic rather than symphonic. At thirty Tschaikowsky was unable to read orchestral scores with ease, and preferred to study the classics through four-hand arrangements, while his distaste for the purest form of music was so great that he protested he could hardly keep awake through the performance of the masterly A-minor Quartet of Beethoven. This attitude toward the string quartet, which is in music what engraving or etching is in representative art, is very anomalous in a young composer, and shows so disproportionate an interest in the merely expressive side of music that it is hard to understand how Tschaikowsky ever became so great a plastic master as his last two symphonies, for all their freight of passion, show him to be.

He never, in fact, wholly outgrew certain peculiarities which are direct results of his emotional instability, his slavery to mood. His persistent use of minor keys, for example, is, as the doctors say, symptomatic. The minor is naturally the medium of vague, subjective moods and fantasies, of aspiration, longing, and doubt; it is the vehicle of morbidly self-bounded thoughts, whose depressing gloom is equalled only by their seductive and malign beauty. Such thoughts we find too often in Chopin, Grieg, and, it must be added in Tschaikowsky. Of the first thirty songs he wrote, seventeen are in the minor mode. Of course too much should not be argued from a detail of this sort, but the major system is so naturally the medium of vigorously objective thought that we instinctively suspect the health of a mind which harps continually upon the minor. By a somewhat similar tendency toward self-involution, the natural result of intense emotionality, Tschaikowsky inclines to monotony of rhythm; he gets hypnotized, as it were, by the regular pulsation of some recurring meter, and he continues it to the verge of trance. An example is the long pedal-point on D, in the curious 5-4 measure of the second movement of the Pathetic Symphony. This is like the wailing and rocking of the women of a savage tribe over the death of a warrior; it is at once wild and sinister. But perhaps the most striking evidence of this servitude to passion we are trying to trace in Tschaikowsky is his constant use of climax. It seems to be quite impossible for him to preserve a mean-tone; he is always lashing himself into a fury, boiling up into a frenetic fortissimo, after which he lapses into coma until some phrase of melody or impulse of rhythm jostles his imagination again, and he presses on toward a new crisis. The effect of these cumulative whirlwinds of passion is often tremendous, is unique, indeed, in music; yet one longs sometimes in the midst of them for a less turbulent attitude, for the equable beauty of Bach or Mozart. The atmosphere is surcharged. One feels that this noble but willful spirit has sat too long in the close chamber of personal feeling, that one must throw wide the windows and let in the fresh winds of general human existence.

Yet, after all, the imperfections of Tschaikowsky's music are due rather to the overwhelming richness of his emotions than to any shortcomings of mind; his case is an artistic embarrassment of riches, and his critic must avoid the fallacy of supposing, because his constructive power is sometimes inadequate, that it is ever meager. On the contrary, he is a man of great intellectual force. It is too bad to be so busy with Tschaikowsky the pessimist that one forgets Tschaikowsky the artist. His melodic fertility alone is enough to rank him with the great constructive musicians. His devotion to Mozart, and to the Italian opera-writers, was no accident; by the spontaneity and beauty of his melodies he has "approved himself their worthy brother." Few more inspiring tunes can be found anywhere than the opening theme of his B-flat minor Piano Concerto, with its splendid and tireless vigor, or the broad, constantly unfolding cantilena of the second theme in the Fifth Symphony. His pages are plentifully scattered with phrases of rare grace, of a fresh and original charm. His harmony, too, for all its radicalism, is generally firm and well controlled, and his rhythm, however monotonous at times, is never vague.

In polyphony he is a powerful master, as anyone may see by examining, for example, the masterly variations in his Orchestral Suite, Opus 55. He is probably, on the whole, a greater master of general construction than any of his contemporaries except Brahms.

It is evident, then, that this curiously paradoxical personality was gifted with an intellectual strength that went far toward dominating the turbulent passions which, on the whole, it could not quite dominate. But one needs, after all, no careful statistical proof of the rationality of Tschaikowsky's music. The fact that it survives, that it is widely listened to and loved, proves *a priori* that, however tinged it may be with personal melancholy, it is not ultimately pessimistical or destructive in effect. For it is the happy fortune of art it cannot fully voice the destructive forces of anarchy and despair. Its nature precludes the possibility, for anarchy is chaos, despair is confusion, and neither can be the subject of that clearly organic order which is art. The artist may, of course, express sadness; his work, if it is to be comprehensively human, must be reflective of the ebb as well as the flow of vital power. But it cannot mirror complete dejection, the absolute lapse of power; for without power there is no organization, and without organization there is no art. The melodic invention, the harmonic grasp, the rhythmic vigor, in a word the powerful musical articulation, everywhere present in Tschaikowsky's best work, remove it far from the inarticulate moanings of despair. Such faculties as his are anything but disintegrating or decadent; however much individual sadness may attend their exercise, they are upbuilding and creative. Tschaikowsky commands our admiration more than our pity because, in spite of the burdens of his temperament and the misfortunes of his experience, he contributed to beauty, and beauty is the standing confutation of evil.



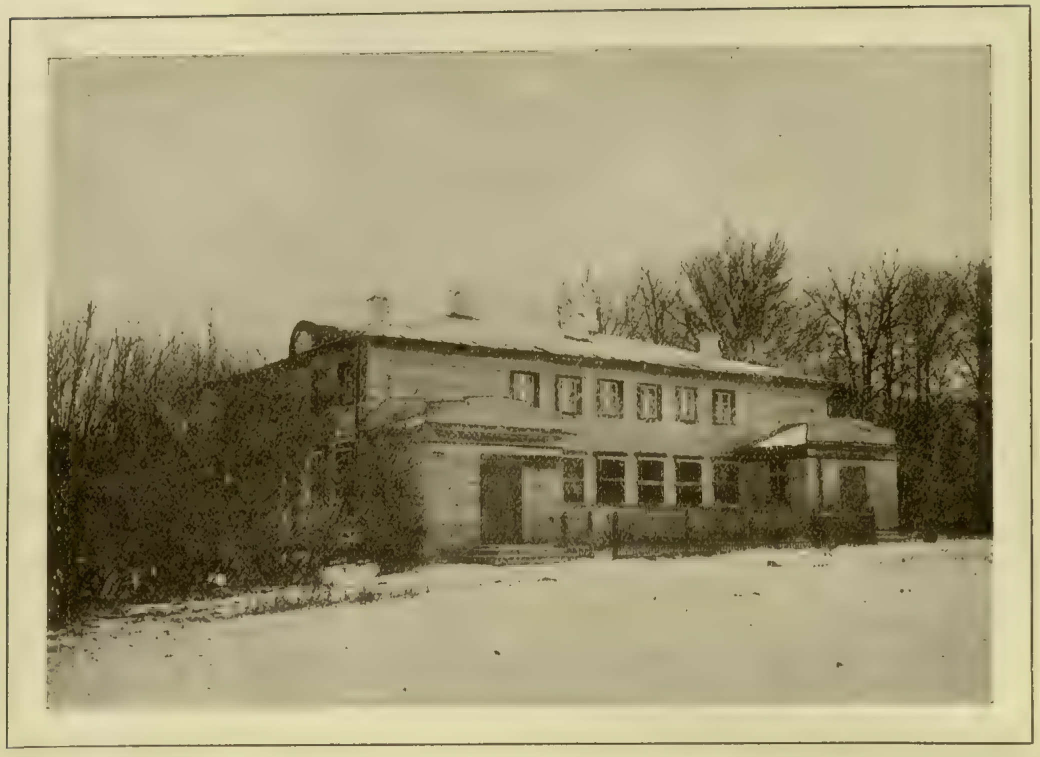
A STUDY OF TSCHAIKOWSKY

BY

ERNEST NEWMAN

WE are probably too close in time to the new Russian music to pass anything like final judgment upon its value, or even to estimate accurately the forces that have brought it into being. All we can do at present is to rejoice exceedingly at this intrusion of a new spirit into our Western conceptions of music, just at the time when the art, in some departments, was returning upon its own steps for lack of power to strike out into fresh territory. The peculiar thing is that while the previous movements by which music has been lifted bodily from an old into a new path have been not so much national as individual outbursts,—Gluck and Wagner in opera, Beethoven in the symphony, Chopin and Schumann in personal piano music, Berlioz and Liszt in program music,—the Russian renaissance is clearly due not so much to any particular individual as to a general move in one direction by Russian musicians as a whole. There are minor differences of style and idea observable among them, but the general broad resemblances between them are more than sufficient to counterbalance these. And without falling into the facile error, now so prevalent, of lumping all Russians together and attributing to them certain characteristics supposed to be typical of that mysterious entity, "the Slav," we can roughly distinguish a physiognomy in the new music to which the generic description of "Russian" may safely be applied.

It is perhaps because we have this broad concept of a body of music exhibiting national characteristics that mark it off from Western art, that Tschaikowsky has come to occupy the place he now holds. That Russians in general think him more Western, less "Russian," than other of their native composers in no way disturbs our vision of him as typically Russian; for the Russia we think of in connection with art is a product of the grafting of Western culture upon the native growths. Turgeniev and Tolstoi undoubtedly owe their force and range precisely to this crossing of cultures; and though Dostoyeski's genius is of a more naive order, making its tremendous effect by sheer unconscious power of the intuitive imagination, he also appeals to us as less "native" than the earlier and minor novelists and poets. In Tschaikowsky the blend



HOUSE IN WHICH TSCHAIKOWSKY LIVED AT FROLOVSKOE.

of East and West is the very essence of the man and of the artist. On the one side he seems to trace his descent from the most modern of our pessimists of the imagination, from the men, like Amiel, who find their will to act paralyzed, and who stand aghast at the spectacle of the insignificance of the mere individual in this complex world. On the other side there is the strong Oriental strain in Tschaikowsky; one sees it in his turbulent rhythms, his love of gorgeous color for its own sake, and his occasional naïveté of design. The crossing of these two spirits has made the Tschaikowsky we know. Not only are the fusion and interpenetration of them visible in almost all his works, but they can frequently be seen in separation, treading one upon the heels of the other. It is then that we get those disturbing transitions of feeling that always impress and sometimes perplex us in his music. A phrase of such profound melancholy that one could believe it to have come straight from the heart of the most refined and sensitive of modern Europeans is followed, almost without warning, by a swirl of primeval passion that takes us back at once a thousand years in ancestry; the speech of civilized cities seems to be swept away by a volcanic outburst of almost speechless wrath or anguish or despair.

A nature such as this was hardly likely to be amenable to all the classical canons of the art; and Tschaikowsky necessarily diverged very widely from the forms, as from the moods, of the Western musical world. While men like Brahms, in the clutch of the old tradition, were vainly trying to find expression in a symphonic form that was clearly not suited to them, Tchaikovski and his fellow-Russians frankly embraced the poetic element in music, feeling that this gave them an opportunity for the utterance of their strongest emotions, which were bound to remain dumb within the limits of "absolute music." One has only to glance down a catalogue of the works of Russian composers to see how large a part the poetical or literary suggestion plays in their music. Almost unconsciously, they seem to have decided unanimously that the program form is the modern form *par excellence;* and as they have all been men of culture as well as good musicians, they have steered clear of some of the traps that threaten to make an end of the earlier European programists. This unanimity of aim on their part is probably due on the one hand to the Western influence in them making for directness and reality of expression, and on the other hand to the fact that Russian music grew up in comparative freedom from the German tradition. Its devotees had gone to school to the great Teutons, but had not been crammed with dead lore. They were consequently free, both as regards their training and their public, to write very much as they pleased; and the program form being most suitable for what they had to say, they set to work on it without feeling any necessity to apologize for their existence, as a Western musician would have done. In Tschaikowsky's music the appropriateness of the program form to his imagination is visible at almost every point. Not that he was unable to work within the limits of the older forms and still write fine music; only one feels that where he is successful here it is by dint of sheer musical skill and inventiveness, and that he worked more naturally, more continuously, when he was free to follow, in a pseudo-dramatic way, the lead of the poetic element. He began by writing absolute and program music at the same time and with seeming impartiality; but if we compare, say, his second symphony (Op. 17) with his "Fantaisie" on Shakspere's "Tempest" (Op. 18), we can see how much more congenial the form of the latter really is to him. In spite of the beauty and the brilliance of the fourth symphony (Op. 36), again, he seems to speak more directly, more poignantly, in the "Francesca da Rimini" (Op. 32). The great "Trio" (Op. 50), the "Manfred" symphony (Op. 58), and the "Hamlet" overture (Op. 67) are frankly programist in form; while between the two last-named works came the fifth symphony (Op. 64), in which Tschaikowsky seems to be making a curious effort to blend the two forms, to inject the life-blood of the poetic or dramatic suggestion into the veins of the older form of symphony. In the "Pathétique" the dramatic idea is so palpably the very essence of the work that the least instructed hearer becomes conscious of it at once. This sixth symphony, I think, puts the final seal upon program music; and the triumph of the form is all the greater by reason of the fact that Tschaikowsky gives

SUMMER HOME OF TSCHAIKOWSKY AT MAIDANOWA.

us no clue to the "story." Working with no extraneous material, with nothing more than the ordinary forms and colors of orchestral music, he has succeeded in making one of the most poignant dramas of struggle, defeat, and despair that even literature can point to. And the "Pathétique" is really Russian, in the sense that Turgeniev's work is Russian, —in its exquisite sadness, its philosophical hopelessness of outlook, its amalgam of Oriental fatalism with an Occidental logic of expression. So that although Tschaikowsky's compatriots may say of him, as their fathers said of Turgeniev, that he is not really Russian, and though the sudden spread of his fame, on the strength of the "Pathétique," has been rather prejudicial to the hearing of other and more "native" composers, the foreign student of Russian literature and music will probably, for a long time to come, look upon him as the symbol of the union of East and West in music, as Tolstoi and Turgeniev are the symbols of that union in fiction.

A VILLAGE DRAM-SHOP IN POLAND.

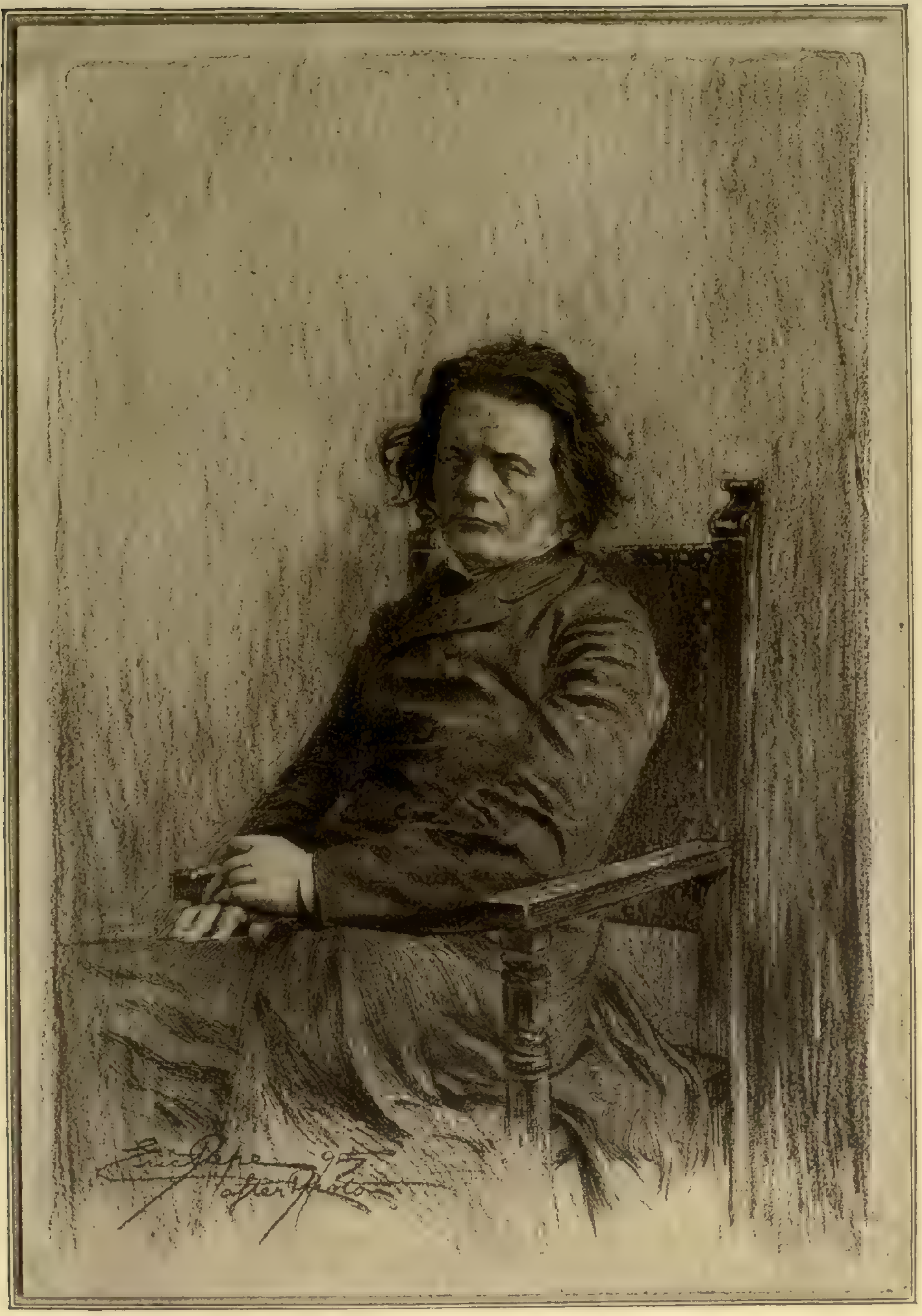
ANTON RUBINSTEIN

BY

HUGO RIEMANN

> "Zwei Seelen wohnen, ach, in meiner Brust,
> Die eine will sich von der anderen trennen."
> GOETHE, "Faust."

THERE is a strain of the Faust-nature in this artist whom the world honors and loves under the name of Anton Rubinstein — an eternally unfulfilled longing, discontent with success, and striving after the unattainable. This Faust-like longing has engraved deep furrows in that iron face, surrounded by dark hair, which recalls to us, as hardly another does, the great Beethoven. "A second Beethoven!" How often may this comparison have sounded in his ears to stimulate his eagerness to the utmost in the never-ending pursuit of the highest artistic fame. "A second Beethoven!" The wild chase is now at an end; for six years has this great heart ceased to beat, and the mighty Conqueror of all earthly woes has given to him for his portion that peace which he sought and could not find. But he was not like Faust in that hour in which Faust, rapt in beautiful enchantment, said to his vision: "Stay, O moment, thou art so beautiful!" No, he remained to the end a real Faust, seeking, striving. Whoever has heard him entice from the instrument whose mighty master he was, soulful lamentations and sweet callings of passion, or pressing its voice into frightful threatenings


Eric Pape 97
after Photo

Ant. Rubinstein

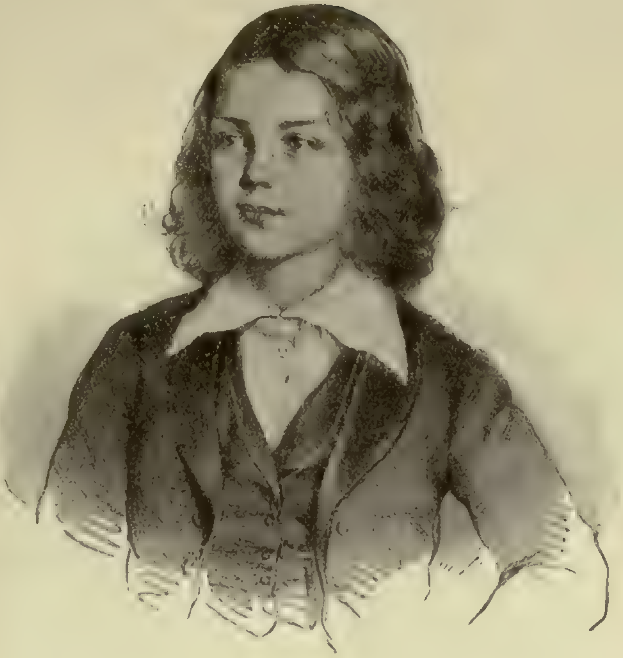
and consuming wrath, and recognized in him the irresistible impelling power of a demon, will be grieved the deeper to learn that this king among musicians, this mighty one in the kingdom of tone, did not end his days in sweet enjoyment of his artist's fame, but went out of the world with a torn heart, discontented with everything. Rubinstein's gloomy countenance, seldom lighted by a smile, was not a mask, but the natural expression of the attuning of his soul, and when he mourned or grieved at the piano, it was not merely artistic expression, but dead earnest. The published writings which sprang from the last years of his life—"Music and her Masters," "The Remembrances of Fifty Years," "A Basket of Thankofferings"—gave to posterity a glance into his darkened and embittered soul, and laid bare the inner discord which would not allow him the quiet enjoyment of life. The hardness and injustice of his judgment of his contemporaries are witnesses of his extreme artistic loneliness and friendlessness in the evening of his famous and deedful life. At odds with himself and the world, the gray-haired master stands before the wilting laurels that lie upon the ruins of his ideals, and disputes with those who, as he thinks, stand hindering in his way.

There was a time when this gloomy eye looked gaily and hopefully into the future, but this lies far back. Rubinstein was a musical wonder-child. He was born in a little village, Vikhvatinetz, in Bessarabia, on the 28th of November, 1829, the son of a merchant. His cradle was between the Ukraine and the Carpathians, and there sounded over him the melancholy folk-songs of the southern Slavs. His mother, well instructed in music, cultivated the musical instincts of the child in his tenderest age, and taught the little Anton singing and piano-playing. In 1835, on account of the unhappy change in their fortunes, the family moved to Moscow, where the father built a pencil-factory with the remainder of his means. Anton now became a pupil of the excellent piano-teacher Alexander Villoing, of French extraction, who undertook the education of this quick-developing talent. Before he had finished his twelfth year the boy appeared in a charity concert, and was hailed as a wonder. Now there is no more holding back. He must go out into the world, and certainly his mother has a sore heart when she sends him with his teacher to Paris, in 1840, where he is to receive the criticisms of the greatest authorities upon his talent. Liszt, Chopin, Kalkbrenner are enraptured. But Liszt earnestly advises that the child receive, first of all, a thorough grounding in theory. The boy shall take a long concert-tour through Holland, Germany, Sweden, and Norway, however, so that he may enjoy the nectar perfume of artistic celebrity before he binds himself down to new, earnest work in his home. In 1844 he embraces his father in parting, not thinking that he will never see him again. His mother, however, journeys to Berlin with him, taking his younger brother Nicolaus (born in 1835), who, meantime, has also shown striking musical gifts. There the boys were placed with a strict teacher of counterpoint, the learned Siegfried Dehn, who not long before had had, among his pupils in Russia, the celebrated Michael Glinka. Nicolaus was at the same time a pupil of Theodor Kullak. Anton, on the contrary, was already a finished piano-player. He needed no more teaching. A whole series of little compositions by Anton (piano-pieces and songs—Op. 1–10) was printed at that time. But, after finishing his studies with Dehn, Anton threw them to one side and commenced again with a new Opus 1.

Anton buried himself with earnest eagerness in the secrets of art-learning, and his manuscripts heaped themselves up on his desk. Then the hand of fate gripped hard into his life. In 1846 his father died, and it appeared that nothing was left of his former fortune. The mother hastened with little Nicolaus back to Moscow to settle the estate, but Anton journeyed quite alone farther into the world, determined more firmly to seek his own living. Dehn advised him to go to Vienna. There, living in a garret-chamber, he painfully earned his daily bread by giving lessons. The wonder-boy was now ranged among the youths upon whom the world made sterner demands, and a severe battle began. His experiences in concerts left him no doubt on that head, and his compositions only now and then found a purchaser. But he worked on with iron energy to make a wonder-man out of the wonder-boy, and truly he succeeded well. When the revolution (1848) drove him out of Vienna he settled happily in St. Petersburg in 1849 after many adventures and only the loss of the trunk containing his MSS. He was already an expert master of the piano. He found protectors in the Princess Hélène and the Count Wielhorski, who gave him a joyful welcome. After he had made himself a recognized place as the kammervirtuoso to the princess, and had also brought out two Russian operas with success ("Dmitri Donskoi," 1852; "Fomka durachok,"1853), he entered upon a new and great concert trip, fully furnished with the necessary means (1854). This laid the foundation of his fame. A great number of compositions — symphonies, chamber music, piano pieces, and songs — quickly followed each other, and in 1858 he returned as a laurel-crowned conqueror to St. Petersburg, where he was named court pianist to the Czarina and imperial chapel-master. The founding of a concert institute of the first rank, the Imperial Russian Musical Society (1859), and also the St. Petersburg Conservatory (1862), which bloomed rapidly into success, opened to him a wider range of work. At the same time he raised the standard of music of his fatherland, which before had not been very great. In this his brother Nicolaus lent him a helping hand when he called into existence an Imperial Russian Musical Society in Moscow, and also, in 1864, a Conservatory.

In 1865 Anton married a well-to-do resident of St. Petersburg, Vyera Tchikonanov, and established for himself a comfortable home in his own villa at Peterhof. For a common mortal who did not carry a demon in his bosom this would have been the end of all his seeking and wandering. Not so Rubinstein. Now began to develop in him that puzzling impulse, that Faust-like longing, which never again allowed him quiet enjoyment and peaceful pleasure of life. In such a frame of mind a comfortable burgher-like existence was unbearable, and in the year 1867, to the wonderment of the world and the head-shakings of his nearest friends, he suddenly laid down the direction of the Conservatory and the music society, and hastened into the wide world, seeking the unknown. Was it the phantom of fame alone which left him no rest and enticed him away with magic power? At all events, it was not the phantom of the fame of a virtuoso only. As piano-player he stood undeniably in the first rank, and he carried his reputation (1872–73) to America. In comparison with his only remaining rival, Hans von Bülow (Tausig had died in 1871), he found the majority on his side. The striking naturalness of his playing, with its glowing and uplifting inspiration, always made more impression upon the great public than the careful, perfect, and correct art of Bülow; but Rubinstein was no longer satisfied with the fame of a virtuoso· he wished recognition also — full recognition — as a composer by God's grace, as one of the greatest in the kingdom of music. His virtuosity was for him more and more a means of reaching this higher point. The concert-hall and theater which everywhere welcomed the piano-player must now open for the composer. Already he himself began to belittle his mastership of the piano in looking forward to the crown of a creative artist, toward which he was longingly stretching out his hands. The slowness with which his works made their way in comparison with the fast-rolling wave of his fame as a player made him impatient, and more and more strengthened that inward haste which finally destroyed him. His quick temperament did not allow him quiet reflection. Had he but considered how long it was before the works of his exemplar Beethoven were widely known! This same haste and violence of temperament which made that long development of his fame unbearable showed themselves, alas! in the art of his production. If he had possessed the gift of working like Beethoven, he would certainly have overcome the chief obstacle which stood in his way as a successful composer.

The reason why Rubinstein's compositions do not hold their favor where they are once known has its foundation in the inequality of his composition, the want of thoroughly working over and slowly ripening his ideas. This has always been the instinctive judgment of his true artist friends. His works interested, but did not impress. They won a quick victory, but they could not hold their place. It also happened that his efforts for fame as a composer fell at a time when new tendencies, sharp and distinct, were developing; on one side was Wagner, with his astonishingly successful reform in dramatic



Anton Rubinstein

Schüler des Hrn. A. Villoing aus Moscau

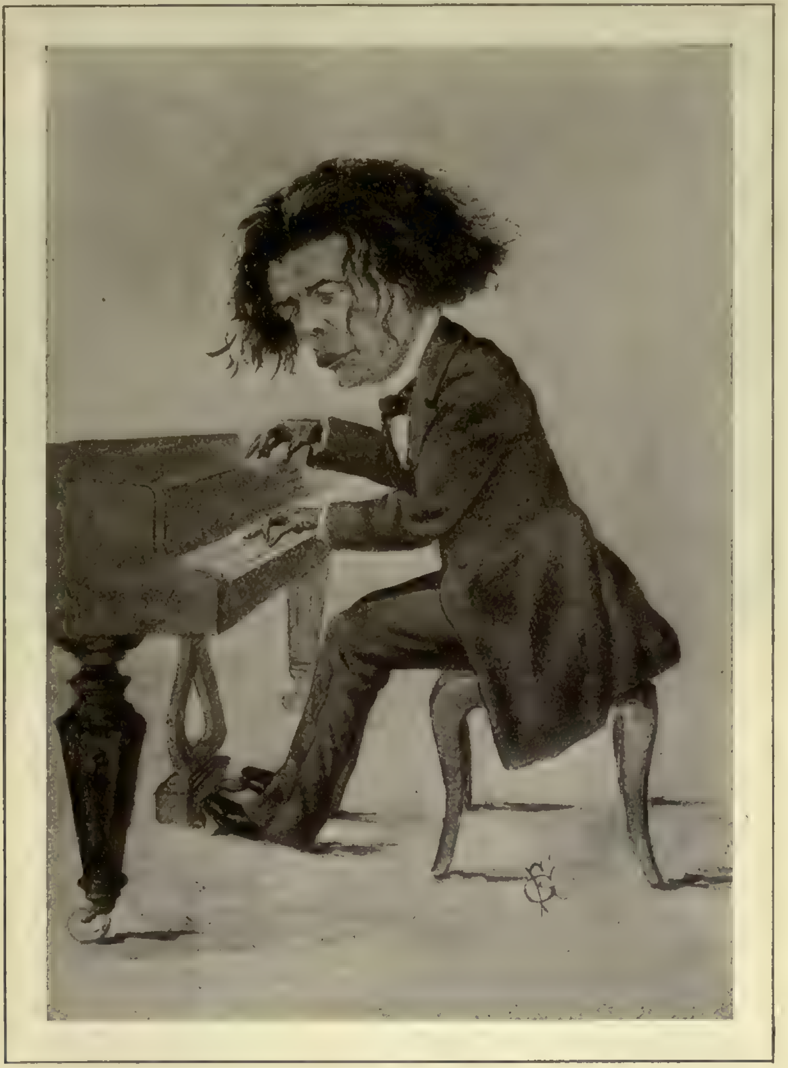
Herrn Doctor Aloys Fuchs zum Andenken
vom jungen Anton Rubinstein aus Moskau
Wien den 5 April 1842.

music, which, with its quick attainment of an entirely new style, made all other endeavors in the kingdom of stage composition colorless; on the other hand were Liszt and his school, with their program music, which offered entirely new standards for the worth or unworth of instrumental works. Receptive to every influence around him, Rubinstein felt that of Wagner and Liszt without enlisting under their banners. The result, wanting a thorough art of his own which with iron diligence and persistent energy would penetrate all obstacles, could be only an eclecticism which would bring him open friendship and encouragement neither from the side of the new school nor from those holding fast to the old classical traditions. The great success and real popularity of exceptional works, particularly the piano compositions and songs, and his B major trio and D major cello sonata, must indeed only have misled and deceived him as to the worth of his compositions, because he believed himself justified in demanding the same and more for his greater works. His Ocean Symphony (Op. 42, C major), and the Dramatic Symphony (Opus 95, D minor), seemed for a time to justify and make good his claim. But this hope finally showed itself deceptive; the valley followed the height.

Following the example of his countrymen Borodin, Balakirev, and Rimski-Korsakov, he made successful excursions into the land of Russ-national composition (Fifth symphony in G minor, Op. 107; A minor symphony, Op. 111), but for all that, they did not quite recognize him as one of themselves. The Russ-national appears in his work only as something among a numerous crowd of different elements, without entirely permeating them. So he swung, without being clear himself, without conscious intention, between the national and the international, between the classic and the new German, while the number of his friends became ever fewer and his own embitterment ever greater. He sought many times, as director, to win an influence over the development of his fame in composition. In 1871–72 he undertook for a season the direction of the Vienna Music Society concerts. He also eagerly grasped again the directorship of the Conservatory in St. Petersburg (which Carl Davidov had suddenly laid down in 1887), and continued it till 1890. Moreover, he enjoyed as before the very highest estimation in St. Petersburg, whither he returned (to Peterhof) every summer.

He was there named an imperial "Staatsrat" and raised to the hereditary nobility. He received also the rare distinction of the Prussian Order of Merit. But all that did not suffice to give him the inner rest which he so imperatively needed for the real crowning of his life's work. Instead of that, he wandered hither and thither, staying now here and now there, and pulled every possible lever to bring his great stage-works before the public. His Russian operas came out collectively in St. Petersburg ("The Demon," 1875; "Kalashnikov, the Merchant of Moscow," 1880; "Gorzusha," 1889). The German operas, on the contrary, were separated and scattered over all Germany. First Liszt brought out, in 1854, in Weimar, "Die Sibirischen Jäger." Vienna brought out, in 1861, "Die Kinder der Haide"; Dresden, in 1863, "Feramors" ("Lalla Rookh"); Berlin, in 1875, "Die Maccabäer"; Hamburg, in 1879, "Nero" and, in 1883, two one-act operas, "Unter Räubern" and "Sulamith." Of all these only the lyric-romantic "Feramors" has attained to frequent representation, and this it owes principally to its beautiful ballet music. In vain did Rubinstein make frequent attempts to establish a religious-opera stage, for which he intended his religious operas (not his oratorios). With the exception of his last work in this style, "Moses," which was really produced with scenery in 1895, in the Stadt Theater of Bremen, these religious operas are only occasionally heard as oratorios in a concert-hall ("Das Verlorene Paradies," for example, in Weimar, in 1855, under Liszt; "Der Thurm von Babel" at the music festival in Düsseldorf in 1872, under Rubinstein's direction; and "Moses" for the first time in Prague in 1894).

Rubinstein's death occurred unexpectedly, without previous illness, from heart failure, November 20, 1894, in his villa at Peterhof. Will posterity give him in richer measure that fame as a composer which his contemporaries vouchsafed so sparingly? Weighty doubts, alas, stand in the way of such a hope. Rubinstein is certainly one of the most remarkable manifestations of the artistic creative power of the nineteenth century. The strong, impulsive nature, which gave to the piano-player Rubinstein his peculiar place among his contemporaries, makes itself felt also in his compositions, which are rich in intense moments of passionate feeling. But he had in his method of expression too little individuality to make a real need of bringing out again his works, earlier heard, but now laid by. Rubinstein stands worst in the eyes of the program musician. He with whom the reproduction of a classical composition always took on the character of an improvisation, the inspiration of a moment, could write only music which was pure impressionism. His symphonic poems, or character pictures for the orchestra, "Faust," "Ivan IV," and "Don Quixote," are not free-born creations, but painful endeavors to mingle with others in the territory of picturesque music. The chamber music of Rubinstein is possible only when the piano is a co-worker. That fine flexibility which is brought out by string instruments only was not his strong point in real chamber music. This demands from the composer a world-renouncing self-inwardness (or a power to reduce the works of every time into a microcosm of the time), of which Rubinstein was not capable. Not minutiæ, but painting with a full brush—creating life-size—was his affair. Even in German songs, where Rubinstein won his purest triumphs and where he will be the longest treasured, this will be found to be true. Excepting perhaps the "Asra," which inclined to the epic and is drawn gray in gray, Rubinstein worked in his songs also through the mighty throw, the elastic swing of melody rather than through careful, refined detail. Rubinstein as yet has not suffered loss in his capability of expression, his colors are still bright, while the once piercing glitter of some of his contemporaries is quite extinguished (Raff, Hiller). But there is danger in delay. Only so long as the consciousness of his personality and of the individuality of his virtuosity is yet living will it be possible to bring out the real value of the great mass of those compositions in which these qualities of his are mirrored. Later the picture will vanish and one will recognize in his works only reflections of the time, single features of other individualities, which, in spite of time, have remained living. Therefore, play Rubinstein before it is too late.



A CARTOON OF RUBINSTEIN.

No. 5 RUE TRONCHET, NEAR THE MADELEINE,
WHERE CHOPIN LIVED IN 1839.

THE POLES IN MUSIC

BY

JAROSLAW DE ZIELINSKI

THE Poles, the Czechs, the Lithuanians, Ruthenians, Servians, Croatians, Carinthians, Illyrians, and Vends are all members of the great Slavonic race to which the progress of events is beginning to call attention. History is repeating itself, for as early as the beginning of the sixth century we find the Sclavini, also the Venedi and Antes, advancing upon Constantinople after having defeated the Byzantine troops. Repulsed by Belisarius, these people settled on the Danube, and having made a treaty with Heraclius to expel the Avars from Illyria, we watch them spreading over many of the Byzantine provinces, not as enemies, but as allies. Eventually the descendants of the original Slavonians began to unite and to establish governments known as Bulgaria, Moravia, Bohemia, Servia, Poland, and Ruthenia, and this union was with the view of defending themselves against their neighbors in the west — Germanic — and in the south — Byzantine. The Germans, seeking after advancement financial and otherwise which they could not obtain under their own paternal government, crowded the Polish cities as mechanics and traders, filled the monasteries which from the eleventh to the sixteenth century were important educational institutions, and as instructors of the young nobles exerted a baneful influence in general, and in particular prejudiced their pupils against the Polish language. A people known as Muscovites, who claim to be Great Russians, are sometimes included among the Slavonians. They in reality are a Tatar race, whose language is an admixture of Finnish and many Eastern words imported during the Tataric domination of over two centuries (1241–1477).

THE POLES A CULTURED RACE

NOTWITHSTANDING the more or less turbulent state which prevailed in Poland, especially during the last two centuries of its political existence, it has always been a country rich in historical works and memoirs, and to-day more than ever Poland possesses eminent writers in all styles — poetry, romance, drama, critique, history, and philosophy, as well as musicians and painters whose genius is recognized in all parts of the world.

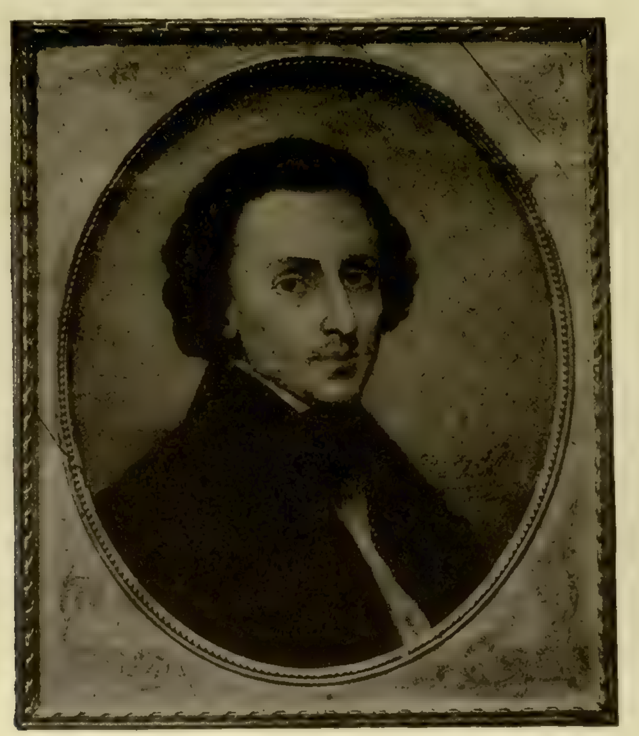
Rich material for song has been furnished by the dramatic history of Poland, so full of activity, splendor, and military glory. These songs, which go back to the early legends of the fifth and sixth centuries, reveal the poetic fantasy of the Polish people. Lacking during their early history what is peculiar to some other nations, that musical ear which is sensitive to harmony, they were blessed with temperament, which, when cultivated, brought forth such men as Szamotulski, Gomólka, Moniuszko, Kurpiński, Dobrzyński, Lipiński, and Radziwill. The work of the early Polish masters did not surpass in value that of other composers. Poland, in comparison with other nations, did not possess in the sixteenth century many prominent musicians; but the few that it had surpassed in originality of form, melody, and even harmony the contemporary composers of other nationalities. Musical students, for example, are well aware that Monteverde (born at Cremona in 1568), the Wagner of the sixteenth century, is spoken of as having been the first to introduce the bold effects of unprepared sevenths and ninths, exciting thereby the wrath of the orthodox composers of that day; but they do *not* know that this innocent modern chord was known and used by Polish musicians a score of years prior to Monteverde, as can be gleaned from the works of Szamotulski and Gomólka. It has been justly said that "the 'discovery' of Monteverde had indeed a great future *behind* it!"

PECULIAR CHARACTERISTICS OF POLISH MUSIC

WHILE the Poles sang in heroic tones of victories over Tatars, Cossacks, Swedes, or Muscovites, the events of the last century, ever since the first iniquitous partition of Poland amongst Austria, Russia, and Prussia, have naturally saddened the voice of the people, the portrayal of whose mental and emotional life by Polish composers has invited imitation and appropriation by other nationalities. This inner life and emotion, so distinctively different from what has been expressed by other composers, is a characteristic of the Slavonic type, and it dominates the master-works of the Poles. Three musical elements enter into this characteristic, namely, melody, harmony, and rhythm; forbidden progressions of intervals, such as augmented seconds, diminished thirds, augmented fourths, diminished sevenths, minor ninths, etc., are of common occurrence; the harmony is distinguished by successions of chords presenting no logical contradiction, and yet at variance with established usage; while the melodic construction (from movement to rest) is exactly the reverse of that practised in other lands. It is evident, therefore, that the formulas prescribed by the tradition of the middle ages were not acceptable to the Polish composers, for the temperament of the Slav does not tolerate oppression nor even constraint; hence, while the attention of music students in other countries was centered on the artificial application of the principles of harmony, Polish musicians, without disdaining the rules of counterpoint, showed a freedom of form and variety of rhythm exclusively Slavonic and particularly Polish.

ROYAL PATRONAGE OF POLISH MUSIC

WACLAW (VASLAV) SZAMOTULSKI, A.M., Ph.D., was born about 1529 and died in 1572; he lived during the reign of Sigismund I and that of his son, Sigismund Augustus, for whose wedding with Catherine of Austria he wrote, in 1553, the music. This is preserved, with other of his sacred compositions, in the library of Ossolinski at Lemberg. Toward the end of the fifteenth century modern notation was adopted for all secular music; this notation was the invention of Jean de Mouris, who lived in the thirteenth century. On May 15, 1501, Ottaviano Petrucci, who had solved the problem of musical typography, issued from his press in Venice the first proofs of printed music. It is interesting to note here that Alexander, who reigned (1501–1506) prior to his brother Sigismund I, was so partial to music, and his prodigality toward its interpreters was such, that a law called "Statutum Alexandrinum" was passed, prohibiting his raising any money or using the revenue without the consent of the Diet. The reign of Sigismund I, who succeeded him in 1506, began about the time when Europe was breaking the fetters of the middle ages. Luther, professor of philosophy at Wittenberg, by resisting the sale of indulgences (1517), opposed the supreme spiritual power of the Pope; while Francis I and the newly elected king of Poland were the only two who at that time opposed the pretensions to universal dominion of Charles V. Sigismund I had the same love of art as his brother. He continued to maintain a fine court band, said to equal in every respect that of Louis XII; and when, in 1515, the Polish king met, at Presburg, Ladislas, king of Hungary; Ludwig, king of Bohemia; and Maximilian, emperor of Austria, the vocal and instrumental music furnished by a chorus and orchestra of nearly two hundred people, brought from Lithuania, caused no small amount of surprise among the Italians and Germans present. The latter were accustomed to make merry at the court of Maximilian I in Vienna, to drum and Swiss fife (*querpfeife*, or *piffaro*, a small kind of flute with six holes but no keys), the drum marking the rhythm, while the fife played the tune. This combination still furnishes the music to the farandole.



CHOPIN AT TWENTY-NINE.

After the portrait by Ary Scheffer.

THE WORKS OF SZAMOTULSKI

Most of Szamotulski's works have been reprinted in numerous collections of canticles, and even as late as 1868 his hymn "O My Heavenly Father" appeared in a little volume collected by G. Döring, published in Leipsic under the title of "Dreissig Slavische Geistliche Melodien aus 16 und 17 Jahrhundert." Unfortunately, with the exception of three numbers which are given with their original harmonies, all the canticles have been harmonized after the latest style, and numbers 19, 20, and 25, though attributed to Gomólka, are of an entirely different origin. Cabazon of Spain, Willaert of Flanders, and Mouton (Jean de Hollinque, who by the way was a member of the band of Louis XII) were contemporaries of Szamotulski; but a careful comparison of their respective styles will reveal the independent spirit and decided talent of this early Polish composer, who must not be confounded with a poet of the same name who lived about the same time and was secretary to Hetman Chodkiewicz of Lithuania.

CHOPIN AND FERDINAND HILLER.

Medal struck at Paris in 1848.

Michael Gomólka (born about 1564 in Cracow) may be looked upon as a successor of Szamotulski. He lived at the time of Palestrina, Filippo Neri, and Vittoria, and while studying in Italy no doubt imbibed the theories of these masters, profiting by them in a manner peculiar to great talent. His style, different from that of his contemporaries, and unlike the prevailing ecclesiastic type of that day, was strongly local, pulsating with rhythmic life, and very melodious. Well grounded in the grammar of music — for who was not in those days? — his compositions show careful elaboration in counterpoint, imitation, canon, fugue, etc.; but more than all, Gomólka was among the first of his day to practise monodic music, and to show a feeling of strong sympathy for the use of chords as regards their relation to each other. Several collections of his psalms (including numerous errors) have been published, the first in 1580, and some others as late as 1850. Gomólka lived during an epoch full of luster, justly called a century of golden literature and art in Poland; for some of her most distinguished poets, speakers, mathematicians, and musicians formed at that time a group of men who were honored throughout Europe. Under the prudent, patriotic, and just government of Sigismund Augustus (1548–70), Poland was enjoying the results of complete religious liberty; for in 1562, while France was being torn asunder by religious factions, the Polish episcopal tribunals were shorn of their power. The doctrines of the Reformation found great favor among the nobility, and even the boldest theological skeptics — the exiled Italians Lelio and Fausto Socini, uncle and nephew — found an asylum there. In 1530, Copernicus (1473–1543), a Pole by birth, the great precursor of Newton, made known his system of the world; the Cracow University, founded in 700 and restored in 1364, was the center of learning which gave the nation eminent philosophers, writers, orators, and musicians; and it is not surprising that a French writer observes that among a hundred Polish noblemen who came to Paris to offer Henry of Valois the crown of Poland, hardly two could be found who did not speak fluently Latin, French, German, and Italian. The country was rich, and the trades flourished to such an extent that over 3200 Jews employed 9600 artisans in working gold, silver, etc., and in manufacturing cloths which were of the costliest character, and surpassed by far those worn at the courts of France or Spain. An exact description of the geography, history, and commerce of Poland is accurately given in a curious Italian manuscript in the Harleian Collection, entitled "Relazione di Polonia"; its author was ambassador from Venice to Poland during the reign of Sigismund Augustus.

Two other distinguished musicians belong to this epoch: **Sebastian Fulsztyński**, a scholar and learned theoretician, and his talented pupil, **Martin Lwowczyk** (Martinus Leopolitis), who died in 1589. Some equally famous men of the sixteenth century are spoken of by Starowolski in the fifty-sixth chapter of his "In elogiis centum illustrium Poloniae scriptorum." Many valuable manuscripts, including a number of works of the above-named musicians, were to be found prior to 1831 in the library of Pultawy; but since then it would be much easier to find them in that of St. Petersburg.

During the reigns of Sigismund III (1587–1632) and that of his sons, Ladislas Vasa and Casimir IV, many foreign musicians found their way into Poland, some of whom entered the royal band. They came from Italy, from France, from Germany, and still others from Denmark, where Christian IV had as late as 1619 a splendid band composed of thirty-one singers, sixteen trumpeters, and thirty instrumentalists. His unfortunate participation in the Thirty Years' War necessitated economy, and the once famous court band was finally reduced to eight instruments and seven singers. Among those who came at that time to Warsaw was one Paul Siefert, a quarrelsome fellow, born of German parents in Gdańsk (Dantzic), then a Polish city. The director of the Polish royal band was Aprilio Pacelli, who came from Italy in 1602, and continued at his post till he died in 1623. As Siefert was also a composer, he never failed to complain of the Italian director when his works were not appreciated. Who would have thought that three centuries later the same scenes would be enacted elsewhere!

Succeeding the reign (1632–1648) of Ladislas IV, who was not only a patron of art, but also a musical amateur of no small merit, came, during the reigns of Wiśniowiecki and Sobieski, a time of musical depression when, under the supervision of the Jesuits, entertainments became gradually mere musical dialogues. When there was a question of church services, however, this order, with enormous resources at its command, did not spare efforts to increase the pomp of the ceremonies by every means possible, and especially so by the aid of good music. For this purpose the Jesuits built large organs in their churches, formed large orchestras, and increased their musical archives. Especially celebrated was their college at Polock, on account of the orchestra and the large organ of sixty registers, with three manuals and pedals, built by an Italian, Casparini. After the college was suppressed, the organ was removed to Wilno, thanks to the efforts of Moniuszko, where it was placed in the Church of St. John; its value is estimated to be at least twenty thousand dollars.

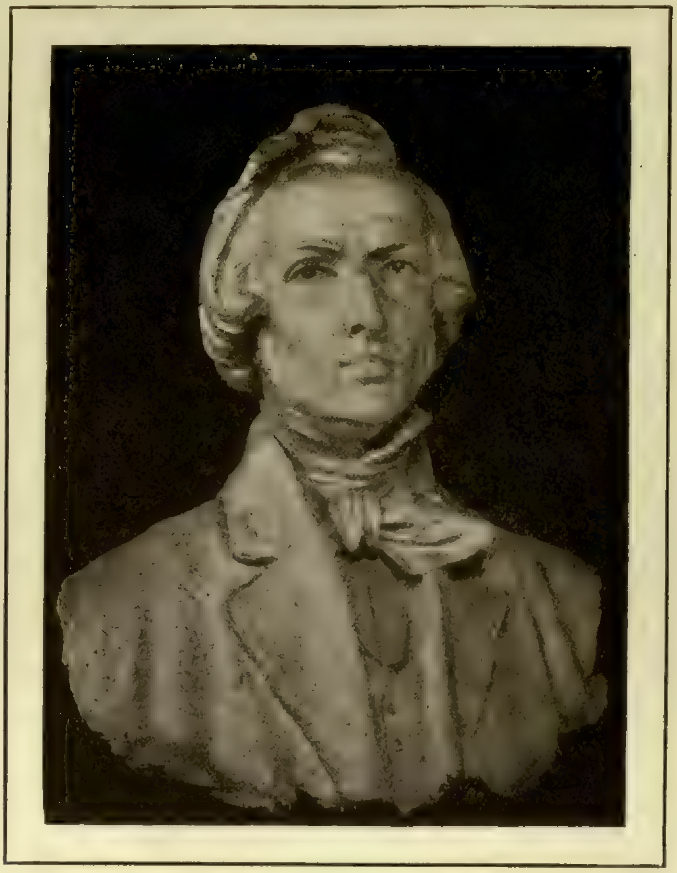
With the reigns of Frederick Augustus I, Stanislas I, and Frederick Augustus II (from 1697 to 1763) came a change for the better, and rapid strides in the development of music were unquestionably due to the introduction of masterful works by such composers as Torelli, Balbi, Cambert, and Lulli. Frederick Augustus II, especially, was a great lover of the theater and of the opera, and when he found that the opera evenings were greeted time after time with empty benches, he went so far as to compel attendance by sending out deputies into highways and byways to catch people and bring them to the play. These plays were frequently accompanied by an orchestra of over a hundred musicians, made up from the private bands of men like Wielhorski, Prince Czartoryski, and other nobles. This anxiety on the part of the court to adopt music as one of its favorite amusements had a happy influence on the progress of that art, for royal favor was generously bestowed on those who tried to develop among the people a taste for musical assemblies, in which the works of Bach, Hasse, Couperin, and other composers, foreign as well as native, received splendid interpretation by the large orchestras and choruses which were supported by wealthy magnates. These nobles were, no doubt, glad to add to their force of musicians the players that continually came into Poland, including some of those that had formed the celebrated band of twenty-four violins of the French king, which had been dissolved in 1761 by an edict issued August 22, by order of Louis XV.

Just here may be mentioned GORCZYCKI, a distinguished ecclesiastic and director of music at the Cracow cathedral, who lived at the end of the seventeenth and the beginning of the eighteenth century, when old traditions were broken and new systems introduced in life as well as government. In painting, the pernicious style of Pietro da Cortona hastened the decay of the Eclectic school in Italy, while, on the other hand, the Netherlanders returned once more to realistic forms of expression. In music, among instruments, the violoncello took on an independent form, and soon dropped the fifth string; the oboe d'amore made its appearance, and pedals were introduced in the harp (1720); the modern piano was first manufactured in 1730, and the orchestra became alive with trumpets, oboes, bassoons, cymbals, castanets, and drums, besides the strings and trombones which already were in use. Of more importance than all this, however, is the fact that the efforts of individual composers to break away from the influence of the old ecclesiastical system commenced to bear fruit, and the first principles of the new secular school were formulated. Gorczycki left quite a number of sacred compositions which are used to this day, proof sufficient of his great talent.

THE COMPOSITION OF THE FIRST POLISH OPERA

THE heroic measures of Frederick Augustus II, whose reign covered thirty years, could not fail to revive the musical spirit of the nation; and passing over some of the minor composers, we come to MATHEW KAMIEŃSKI (born in 1734), whose first opera, "The Wretched Made Happy," forms an epoch in the history of Polish music. Kamieński was forty-four years old when this work was produced under the patronage of Stanislas Augustus Poniatowski, the last king of Poland. It was in 1776 that the king, learning that a number of cadets in his corps had good voices and could sing acceptably, expressed a desire to hear them. To satisfy his wish, a well-known writer, Rev. Bohomolec, wrote a one-act comedy, "The Wretched Made Happy," in which some of the numbers were to be sung. For some reason the comedy was not played, but appeared in print and fell into the hands of Kamieński, who, after writing the music to the songs, decided to have it produced. Montbrun, an operatic manager to whom the work was submitted, recognized its value, but would not undertake to place it on the stage till it was enlarged to the size of a two-act operetta; this was done by Boguslawski, while Kamieński wrote the additional musical numbers. May 11, 1778, therefore, witnessed the production of the first Polish opera.

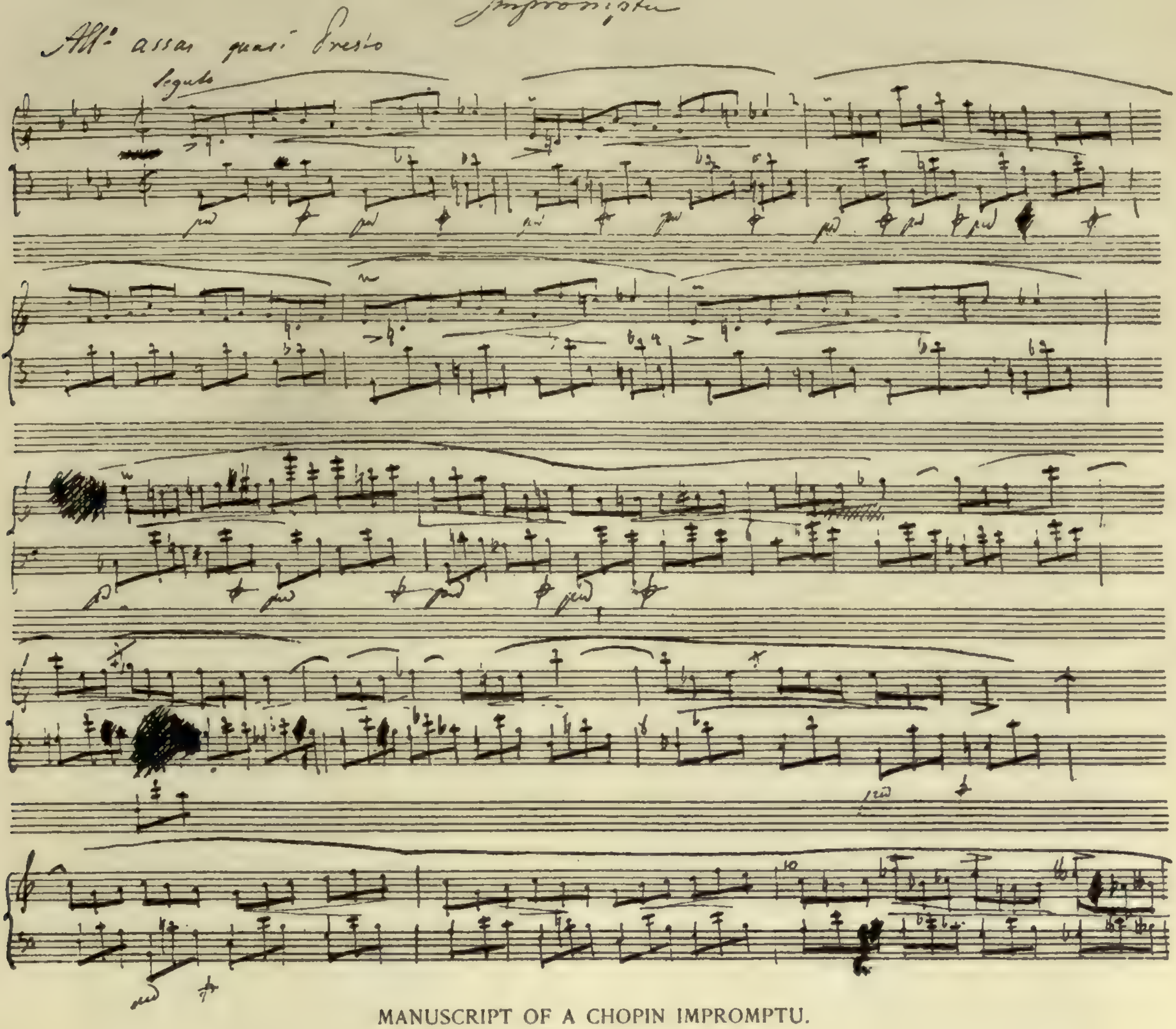
Kamieński made use of many national rhythms, and though the spirit of the Italian school is strongly marked throughout his works, the impression is, on the whole, decidedly national. Other works of his are "Sophy; or, Country Wooing," a favorite which was played in many cities; "Virtuous Simplicity," "A Country Ball," "The Nightingale," "Tradition Realized," and two operas in German—"Sultan Wampum" and "Anton and Antonetta"—which were never produced, the first owing to political, and the second to personal reasons. Besides a number of smaller pieces, he wrote also a cantata in honor of John Sobieski, which was sung on September 14, 1788, the public joining in the choruses. The national rhythms of these works are still interesting, but public taste no longer requires plentiful skips of large intervals, runs, trills, and embellishments. Taste changes in music as it does in literature, sculpture, dress, and language; and the style of former days fails to charm, though it may continue to surprise. Kamieński died at Warsaw on January 26, 1821, aged eighty-seven.



BUST OF CHOPIN.

Modeled in gypsum by Jan Woydyg. Exhibited at St. John's Cathedral, Warsaw, during divine service, October 17, 1899.

JOHN STEFANI (born in 1746), court musician to Joseph II of Austria, left that popular monarch to enter the service of the Polish king; and such was his anxiety to get to Warsaw, that in company with eight other musicians he undertook the journey over the Carpathian Mountains in January. All arrived at Warsaw on February 2, 1771; and the talented young composer, who on this journey had listened attentively to the songs of the people and had absorbed the peculiar charms of mountaineer melodies, was at once made famous by the polonaises which he wrote in a national spirit. This Polish dance (Taniec Polski, the polonaise) dates back to 1574, when, at a reception given at Cracow, the nobles, with their ladies, passed in measured tread before the throne of Henri de Valois (son of Catharine de' Medici), who the year before had been elected king of Poland. This was the prince who at the very moment of his election to the throne of Poland was besieging Rochelle in France, defended by the Huguenots, but who, notwithstanding the influence of Rome and the opposition of the bishops, took, before being crowned, the oath of toleration toward all dissenters and sectarians. This was in 1573. Shortly after the reception described above, he was informed of the death of his brother Charles IX, king of France, and not choosing to forfeit his right to the French throne, he ran away, and though overtaken, refused absolutely to return. With the return of Henri de Valois (Henry III) to France, the fame of the polonaise spread over all western Europe, and its rhythm as well as its spirit has been successfully cultivated by many Polish composers. Few aliens, in their attempts at writing the polonaise, have ever succeeded in evolving more than hideous caricatures.



MANUSCRIPT OF A CHOPIN IMPROMPTU.

From the Royal Library, Berlin.

THE FIGURES OF THE POLONAISE

Casimir Brodziński, who is considered one of the founders of the modern Romantic school in Poland, and who went in 1822 to the Cracow University to fill the chair of literature, writes: "The polonaise is the only dance which suits mature age and is not unbecoming to persons of high rank; it is the dance of kings, heroes, and even old men; it alone suits the martial dress. It does not breathe any passion, but is rather an expression of chivalrous and polite manners. A solemn gravity presides always at the polonaise, which, perhaps, alone neither recalls the fire of primitive manners nor the gallantry of more civilized but more enervated ages. Besides these principal characteristics, the polonaise bears a singularly national and historical impress, for its laws recall an aristocratic republic with a disposition to anarchy flowing less from the character of the people than from its particular legislation.

"In the olden times the polonaise was a kind of solemn ceremony. The king, holding by the hand the most distinguished person of the assembly, marched at the head of a numerous train of couples composed of men alone. This dance, made more effective by the splendor of the costumes of chivalry, was, strictly speaking, only a triumphal march. If a lady was the object of the festival, it was her privilege to open the march, holding by the hand another lady. All the others followed, until the queen of the ball, having offered her hand to one of the men standing round the room, set the example for the other ladies to follow.

"The ordinary polonaise is opened by the most distinguished person of the assembly, whose privilege it is to conduct the whole file of the dancers, or to break it up; this is called in Polish *rej wodzic* — figuratively, to be the leader, in some sort the king (from the Latin *rex*). The dancer at the head was also called the marshal, on account of the privileges of a marshal at the Diets. The whole of this form is connected with the memories and customs of raising the militia, or rather of the gathering of the national assemblies (*rzecz pospolita*) in Poland. Hence, notwithstanding the deference paid to the leaders, who have the privilege of conducting at will the chain of dancers, it is allowable, by a singular practice made into a law, to dethrone a leader every time any bold person calls out *odbijanego*, which means 'retaken by force or reconquered.' He who pronounces this word is supposed to wish to reconquer the hand of the first lady and the direction of the dance; it is a sort of *liberum veto*, to which every one is obliged to give way. The leader then abandons the hand of his lady to the new pretender; every cavalier dances with the lady of the following couple, and it is only the cavalier of the last couple who finds himself definitely ousted if he has not the boldness to insist likewise on his privilege of equality by demanding *odbijanego*, and of placing himself at the head. But as a privilege of this nature too often employed would throw the whole ball into complete anarchy, two ways are established to obviate such an abuse — namely, the leader makes use of his right to terminate the polonaise, in imitation of a king or marshal dissolving a Diet, or else, according to the predominating wish, all the cavaliers leave the ladies alone in the middle of the ball-room to choose new partners and continue the dance. This excludes the disturbers and discontented, which recalls the confederations that were formed for the purpose of enforcing the will of the majority.

"The polonaise breathes and paints the whole national character; the music of this dance, while admitting much art, combines something martial with a sweetness marked by the simplicity of manners of an agricultural people. Foreigners have distorted this character of the polonaise; the natives themselves preserve it less in our day, in consequence of the frequent employment of motives drawn from modern operas. As to the dance itself, the polonaise has become a kind of promenade which has little charm for the young, and is but a scene of etiquette for those of a riper age. Our fathers danced it with a marvelous ability and a gravity full of nobleness. The dancer, making gliding steps with energy, but without skips, and caressing his mustache, varied his movements by the position of his saber, of his cap, and of his tucked-up coat-sleeves, distinctive signs of a free man and warlike citizen. Whoever has seen a Pole of the old school dance the polonaise in the national costume will confess without hesitation that this dance is the triumph of an aristocrat with a noble and proud tournure and with an air at once manly and gay."

Furnished with a good libretto, Stefani wrote his first opera, "Cracoviacs and Mountaineers," which was produced March 1, 1794. It was received with immense favor, has been applauded for a century, and serves to this day as a model to composers. Stefani seized upon the example set by Kamieński, made use of the incisive rhythms of the krakowiak, the noble strains of the polonaise, the merry swing of the mazurek, or the tender rustic wedding-song, and by imbuing his own works with a thoroughly local spirit, surpassed by far his predecessor. In order to occupy the stage an entire evening, the libretto to "Cracoviacs and Mountaineers," which was originally a one-act opera, was extended to cover a second act, and eventually a third. The music to the second act was written by Kurpiński (born in 1785), a composer of great creative ability, and a master of orchestral coloring, whose works, if influenced somewhat by Rossini, are nevertheless of high dramatic merit. The third act was composed by Casimir Hofmann, of whom mention will be made hereafter.

THE GENIUS OF THE MAZURKA

The mazurka, or mazurek, comes from the palatinate of Mazovia, in which Warsaw is situated; some of the mazurkas are sung only; others serve for dancing, in which case one couple follows another *ad infinitum*, all executing figures as suggested by the first pair. Like the polonaise, krakowiak, or kolomyjka, it requires room and plastic grace. People with sordid dispositions and ruffled tempers have no business to dance it; for, aside from grace, it calls for dash, heroism, chivalry, till it becomes a soul-thrilling poem. This dance found its way to Russia, where it is danced by four or eight couples, and generally by people who know how to dance it. It went also to Germany, France, and England, where it lost little by little its true character. The $\frac{3}{4}$ tempo of the mazurka is full of caprice and gaiety; the rhythm, which calls for quicker notes on the first count, is punctuated by the clinking and clattering of spurs as heel clashes with heel in mid-air. The strong accent of the second beat is emphasized by the loud thud of boots striking the ground, which is followed by a sibilant slide along the polished floor as the partners rush forward. Add to this "the swift springs and sudden bounds, the whirling gyrations and dizzy evolutions, the graceful genuflections and quick embracing," and you have a dance which, clothed in its national grace, cannot be seen outside of a Polish salon.

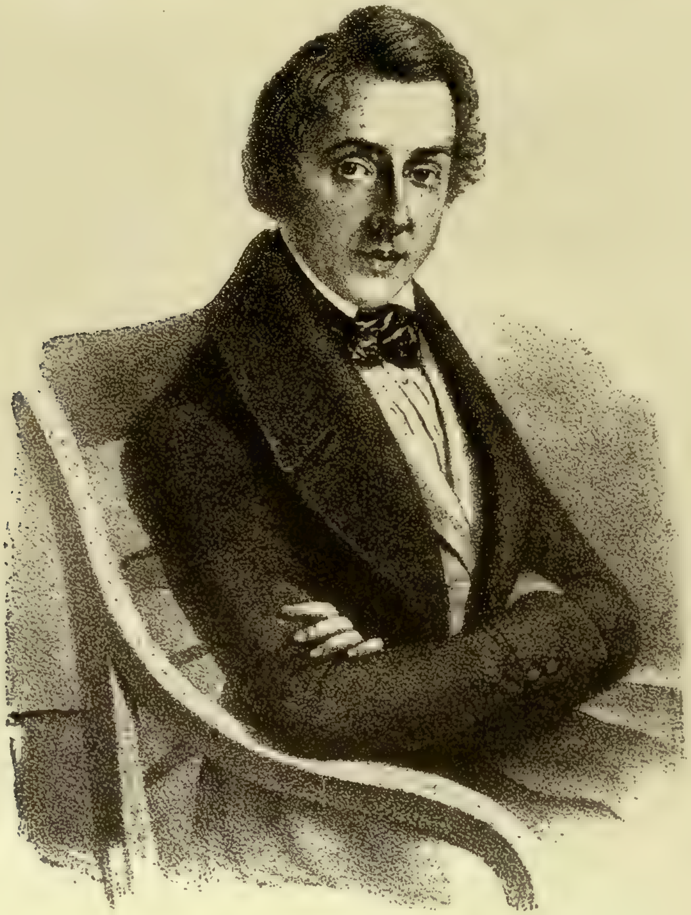
THE KRAKOWIAK

The krakowiak is a lively dance in $\frac{2}{4}$ time, in which the principal rhythmic accent falls on the unaccented beat of the second measure. The following is Brodziński's description of it: "The boldest and strongest takes the position of leader and conducts the dance; he sings, the others join in chorus; he dances, they imitate him. Often also the krakowiak represents, in a kind of little ballet, the simple course of a love affair. One sees a young couple place themselves before the orchestra; the young man looks proud, presumptuous, preoccupied with his costume and beauty. Before long he becomes meditative, and seeks inspiration to improvise verses which the exclamations of his companions request, and which the time beaten by them provokes, as well as does the manœuver of the young girl, who is impatient to dance. Returning before the orchestra after making a round, the dancer generally takes the liberty of singing a refrain which makes the young girl blush; she runs away, and it is in pursuing her that the young man displays all his agility. At the last round it is the young man who pretends to run away from his partner; she tries to seize his arm, after which they dance together until the *ritournelle* puts an end to the pleasure." This dance was introduced on the European stage by Fanny Elssler, who danced it to the music of one of the most famous krakowiaks in existence.

Stefani wrote a number of other operas ("Grateful Subjects," "Enchanted Tree," "Old Hunter," etc.), but none of them was received with the same favor as his first; he died in 1829, having lived and worked in Poland for over fifty-eight years.

A GROUP OF COURT MUSICIANS

An important personage who should be noticed in this connection was Hetman **Michael Casimir Ogiński** (born in 1731), descendant of an illustrious Lithuanian family, and at one time aspirant to the throne of Poland. Disappointed in his expectations, he retired to his estates and devoted himself to art and science; it was then that he built, at his own expense, the large canal between the Baltic and the North Sea at Kiel, which was to benefit Lithuania; it was opened in 1785, and bore his name till it was appropriated a few years ago by the Germans. Ogiński was an accomplished musician, for he had studied the violin with Viotti and Baillot, and had often played in quartets with the latter, besides playing with the first violins of his own band (composed of some forty musicians), which he maintained at his own expense, together with the theater at his castle in Slonim. Many an artist was heard in solo and ensemble music there, and always carried away a munificent reward. Ogiński owned a Stradivarius which became famous in Lithuania, and in time passed into the hands of the distinguished French virtuoso Charles Lafont; he was also a skilled performer on the harp, to which he added in 1766 three pedals in addition to the four invented in 1720 by Hochbrücker, giving it practically the form it has to-day; four years later, in 1770, it was introduced into France by a German named Stecht, who claimed the additional pedals as his own improvement. A nephew of Michael Casimir was **Michael Cleophas Ogiński**, born in 1765, also a wealthy magnate, celebrated for his popular polonaises. These bear the stamp of the spirit of their day, and though their form is not as complete as modern views require, they carry the listener back to that gloomy time when the political horizon of Poland was gathering dark clouds of melancholy, sadness, and sorrow, which have ever since permeated the works of Poland's best masters.



CHOPIN AT THIRTY-FOUR.

After a contemporary lithograph.

Ogiński's teacher was **Joseph Kozlowski**, born in 1757 at Warsaw, where he served his musical apprenticeship as choir boy in the Cathedral of St. John. While on a trip to Russia, where a war was waging against Turkey, he entered the army as aide-de-camp to Prince Dolgorouky; soon after he became known to Patiomkine, who from 1774 to 1776 had been the accredited lover of Catherine II. The prime minister was greatly impressed by the fine presence and the musical voice and talent of Kozlowski. Patiomkine, who was always more or less jealous of his successors in the favors of his ex-mistress, got Kozlowski attached to his service and took him to St. Petersburg, where the latter made his début as conductor of an orchestra of four hundred musicians at a festival which Patiomkine gave in honor of the empress in the palace of the Orloffs. The polonaise written by Kozlowski for the occasion fairly lifted the audience to its feet, and made the reputation of the composer. In 1791, immediately after the death of Patiomkine, Kozlowski was attached to the court as director of music at the imperial theaters, which post he occupied during the reigns of Paul and Alexander I. A stroke of apoplexy in 1821 obliged him to retire with a pension; he died March 17, 1831. Kozlowski was a prolific writer, as is generally the case with people in similar positions. His best work is a requiem which was sung at the obsequies of Stanislas Augustus Poniatowski, who ended his unhappy and dishonorable life in St. Petersburg, February 12, 1798.

Another court musician to Stanislas Augustus was **Felix Janiewicz**, a pupil of Viotti, who went about 1770 to Paris, afterward concertized throughout Italy, and finally settled in 1786 in London, where he became conductor of the Italian opera. His violin concertos, ensemble pieces, etc., which were published in Paris, do not differ from the then prevailing style.

We come now to **Joseph Elsner** (born 1769), Chopin's teacher in harmony and composition, who in 1792 became director of music at Lemberg, and seven years later went to Warsaw, where he settled permanently, dying at the age of eighty-five (in 1854). He wrote extensively,— entr'actes, ballets, cantatas, chamber music, operas, masses, symphonies and other orchestral works, concertos for various instruments, songs, etc.,— but his greatest work is an oratorio, " The Passion of Our Saviour," which has been often sung in Europe. He was also the author of several essays, one of which, "The Meters and Rhythms of the Polish Language," is of exceptional value to students. Elsner had many pupils, a number of whom — Joseph Stefani, Nidecki, Nowakowski, Orlowski, Fontana, Każyński, Krogólski, Chopin, and Dobrzyński — spread his fame beyond the confines of the kingdom He was the first director of the Warsaw Conservatory of Music, founded in 1821, but closed in 1830. The first teachers who were associated with him in this institution were: for vocal music, Weinert, Kratzer, and Zylinski; brass instruments, Bailly; wood-wind, Winen; violin, Bielowski; piano, Stolpe and Weinert, Jr.; thorough-bass, Würfell; counterpoint, Elsner; Polish language, Stefanski; Italian, Rinaldi; French, Wolski; and declamation, Kudlicz.

Of these **Kamieński**, who was born at Odenburg, Hungary, across the Austrian frontier, is of Slavonic origin, since his family were Czechs; so was Stefani, born in Prague; while Elsner was born at Grotków, in Silesia, a former province of Poland. These men spent there the best part of their lives, and are all of a type which for many centuries was closely welded to a nation rich in folklore and folk-music, and whose activity in art and literature was checked only by the events which made of its noblest sons prisoners, exiles, or corpses.

We come now to Prince **Anton Henry Radziwill**, born in the duchy of Posen in 1775, descendant of an illustrious family. His musical work may be classed as impressionistic. Radziwill was a great friend and admirer of Chopin as well as of Goethe; he was an exceptionally fine violoncellist, and he also composed songs, piano pieces, and some orchestral works, the best of which is the music to Goethe's " Faust," published in 1835, two years after his death. This work, anticipating in many respects the theories of Wagner, and highly prized by connoisseurs, has been often heard in Weimar, Prague, Leipsic, Berlin, and other cities of Europe.

THE COMPOSERS OF THE NINETEENTH CENTURY

The last quarter of the eighteenth century shows Poland struggling to maintain its independence against the courts of Berlin and St. Petersburg, which were determined to appropriate some of the Polish provinces, its society torn asunder by Muscovite agents, well-fed priests, fanatical peasants, and a nobility divided among itself. With the end of the eighteenth and the beginning of the nineteenth century, we find the Poles deprived of nearly all civil and even of many social

CHOPIN'S MONUMENT

At Reinerz. Erected at the expense of Wiktor Magnus in 1897.

privileges; the universities of Warsaw and Wilno were broken up; the rich libraries of these and other public as well as private institutions were carried to St. Petersburg; while Suvaroff, in his attempt to annihilate the Polish nationality by metamorphosing it into a Russian people, enforced the wishes of his mistress, Catherine II, and anticipated those of her successors, Paul, Alexander, and Nicholas. It was at this time (1800–1825) that Marshal Rokicki had on his estate, in the government of Mińsk, in Lithuania, an orchestra of forty well-trained musicians, under the direction of Joseph Deszczyński. The latter talented composer was born in Wilno in 1781, and among his best works may be included two requiem masses, several comic operas, a polonaise for four hands, a piano quartet in A minor, and a sextet for two violins, alto, two cellos, and a double-bass. Under the direction of Deszczyński the orchestra became famous, and played not only the works of Polish composers, but also those of Haydn, Mozart, and Beethoven. No wonder that amateurs came from far and near to the castle of Rokicki, who was a talented violinist and pupil of Viotti, and often played with the first violins, and devoted also much time to the practice of quartets by Haydn and Beethoven. Rokicki was the owner of three Stradivarii — two violins and one violoncello. When officiating as marshal at Mińsk he took his orchestra with him, and repeatedly gave concerts for benevolent and other purposes, while on several occasions arrangements were perfected for operatic productions on a grand scale. Soloists were brought from Wilno, the assistance of local professionals and amateurs was enlisted, and the orchestra increased to sixty performers. "Axur," by Salieri, and "La Dame Blanche," by Boieldieu, as well as other operas, were given thus with splendid success.

An artist and composer of superior ability, greatly admired by Paganini, with whom he played in two concerts at Placentia, was Charles Lipiński, born at Radzin in 1790. Lipiński first studied the violoncello, but later gave it up for the violin. When twenty-two years of age he was chosen director of the orchestra at the theater in Lemberg, which post he resigned after two years, in order to devote himself to further study and to concertizing. In 1825 he visited St. Petersburg. When Spohr had been there twenty-four years before, according to the testimony of this great German musician, washing was so expensive that one day he found Clementi and Field with upturned sleeves at the wash-tub, washing their stockings! This was during the reign of Alexander I. In 1839 Lipinski settled in Dresden, but retired, some twenty years later, to his estate of Orlów, where he died December 16, 1861. From among a goodly number of his compositions, written mostly for the violin, may be enumerated, as especially valuable, two trios for two violins and cello (Op. 8 and Op. 12), "Concerto Militaire" (Op. 21), and a collection of Galician folk-songs with piano accompaniment (two volumes), in the issue of which he was assisted by Venceslas Zalewski, a littérateur of distinction.

Among the contemporaries of Lipinski were **Francis Mirecki**, born in 1794 at Cracow, composer of sonatas, chamber trios, symphonies, oratorios, etc., besides several operas ("The Gipsies," "The Castle of Kenilworth," "A Night in the Apennines," etc.); **Samson Jakubowski**, born at Kowno in 1801, inventor of the xylophone (known in Germany under the name of *strohfiedel*), on which instrument he concertized in Denmark, Norway, Sweden, and England (about 1832 he settled in Paris, whence, under the patronage of the Countess de Spara, who assisted at his concerts with her beautiful voice, his fame as a virtuoso spread far and wide); and **Albert Sowiński**, born in 1805, educated in Vienna and in Italy, and settled in Paris in 1830, where he died on March 5, 1880: a pianist, littérateur, and composer of some chamber music, a symphony, piano pieces, songs, and two oratorios.

Ignace Felix Dobrzyński, born in 1807 at Romanow in Volhynia, did not possess the genius of Chopin, who was born two years later. Both lads studied under the same master, but such were Dobrzyński's strength of will and energy of character, his devotion to the art, and his incessant study, that his works reveal a knowledge of orchestral resources, fugue, counterpoint, figuration, etc., which makes them still of great importance. Dobrzyński's father was a skilled violinist and director of the opera on the princely estates of Senator Iliński, who spent over three hundred thousand dollars a year for the support of an opera, ballet, and a large orchestra. In 1825 Ignace journeyed to Warsaw, where he went to Elsner to take lessons in theory, counterpoint, and composition; great poverty prevented him from taking more than thirty-six lessons, after which he dug for himself in works on theory and instrumentation, with the result above given An incident which occurred in 1835 shows how often the opinion of the greatest critics may miscarry. A prize of one hundred and fifty thalers for the best symphony was announced in Vienna, and seven judges were to pass upon the fifty-three works that had been sent in from all corners of Europe. At the advice of Elsner, Dobrzyński sent his symphony in C minor, which he had finished several years before, but the judges awarded the first prize to Franz Lachner, at that time orchestral director at the court of the Duke of Mannheim; the second prize went to Joseph Strauss, court conductor to the Grand Duke of Baden, while Dobrzyński's work received honorable mention. The public, however, had something to say in the matter, and while the paucity of interesting themes, coupled with the length of Lachner's symphony, wearied the Dresden, Leipsic, and Munich audiences, the shorter work of Dobrzyński fascinated by its melodic wealth and distinctively Polish rhythms. He lived a number of years in Posen, went in 1852 to Warsaw, where he founded a musical institute in 1859, and died October 9, 1867, three years after the first production of his opera "Montbar." A prolific writer, his compositions cover every style, from the simplest piano solos to operas and oratorios, including solos for nearly every instrument.

Victor Każyński, born at Wilno in 1812, and educated at the university of that city, studied with Elsner, and became known through his romantic opera, "The Wandering Jew," produced in his native city as well as in Warsaw in 1842. Shortly after he went to live in St. Petersburg, and two years later visited Berlin, Leipsic, Dresden, Prague, and Vienna, in company with Alexis Lvoff, who, aside from being a general in the Russian service, held also the post of director at the imperial chapel, and that of superintendent of court music in general to Nicholas.

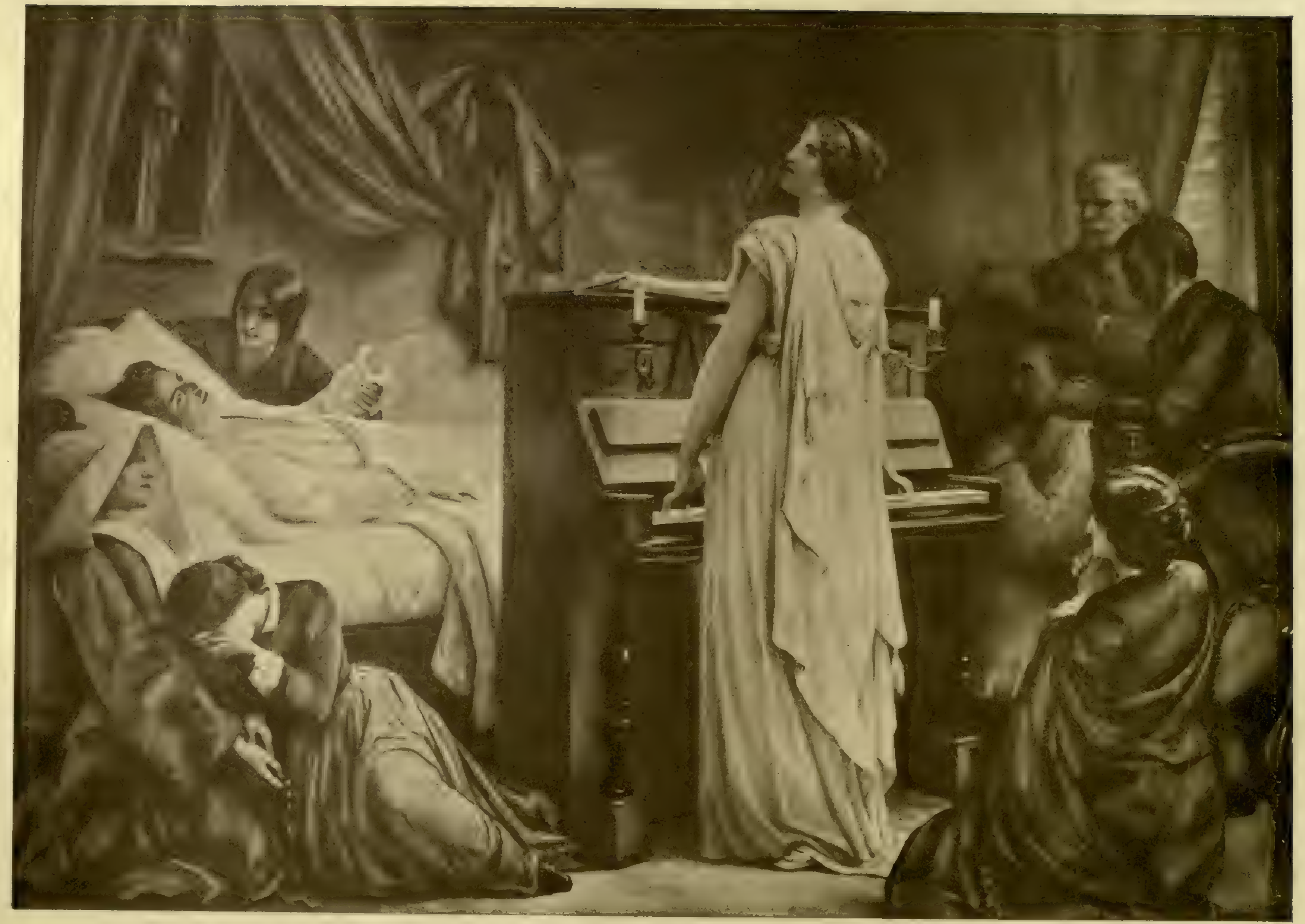
It was during the reign of Nicholas that the question of a national anthem came up, and in answer to an invitation to the few then existing Russian composers, a number of marches, hymns, and anthems were sent in. Among the lot was a distinctively Russian work by Glinka which pleased the critics and connoisseurs. The important part played by Lvoff's trumpets and drums of course turned Nicholas's military instincts in its favor. The fact that Glinka's "Hymn of Triumph" was not chosen as the national anthem by the emperor was sufficient to have it accepted as such by the Slavophils and malcontents in general; it is introduced in the epilogue (last scene) to Glinka's "Life for the Tsar," and is certainly thoroughly Russian. Lvoff's hymn, which appears in many hymnals, is really made up of the well-known "Sicilian Mariner's Hymn" and Haynes Bayly's "I 'd be a Butterfly." It is told that the Holy Synod, in an address to Nicholas, pointed out that the Russians prayed for the dead, but did not believe in purgatory, asking whether, according to the doctrine of the Russian Church, purgatory did exist? He wrote at once across the address, "No purgatory," with as much knowledge of that subject as he had of the merits of the two anthems!

Back from his foreign travels, where he had been well received, Kazyński published a journal in book form which met with a large sale and made him known as an able writer; this book went through several editions. In 1845 he obtained the appointment of orchestral director at the imperial theater of Alexander, a kind of work in which he specially excelled.

Two important characters at that time were the brothers **Wielhorski, Michael** and **Joseph**, born in Volhynia toward the end of the eighteenth century. The elder, a pupil of Kiesewetter on the violin and of Müller in harmony, went to Paris in 1808, shortly after the treaty of Tilsit, and afterward to Vienna, where he became a warm friend of Beethoven. He soon returned to Poland, and at the invitation of the Russian government went to reside in St. Petersburg, where his salon was a gathering-place for the nobility as well as for artists and littérateurs, prominent figures among whom were Henselt, Schumann, Liszt, Lipiński, and Von Lenz. After retiring to his estates in Volhynia, where he maintained a splendid orchestra under the direction of Ostrowski, he devoted himself to composition, and wrote a symphony, choruses with accompaniments, songs, etc., leaving at his death in 1856 an incomplete opera, "The Gipsies." His brother Joseph was a composer of no small merit, and a highly talented pianist and cellist.

We come now to **Stanislas Moniuszko**, born on May 5, 1819, in a little village (Ubiel) in the government of Mińsk, whose mother, an accomplished musician, cradled the child with the historic songs of Niemcewicz, and gave him his first lessons on the piano. His musical education was continued under August Freyer, Stefanowicz, and Rungenhagen. After having visited Paris, Weimar (where he formed a close friendship with Liszt), Vienna, and other Continental cities, he settled in Warsaw, where his first opera, "Halka," was produced in 1846. Moniuszko loved the simple strains of the people as he loved everything belonging to Poland, and he introduced the songs of the peasants into his compositions. These show how evenly his intellect and imagination were balanced, and excel in variety of rhythmical forms, piquant melodic progressions and modulations. With a skill peculiarly his own, he produced effects with so light and yet so firm a hand that the productions of his operas "Halka," "Flis," and "The Gipsies" called forth great enthusiasm. He also wrote a number of choral, orchestral, vocal, and piano works, and a setting of "Laudate Dominum" for two voices, all of which emphasize his reputation as an erudite musician. His musical settings of the third part of "Dziady" ("Forefathers"), a historical poem by Adam Mickiewicz, and of "The Lute-player," by the same poet, show many new paths which he opened in his music composed to historical and allegorical poems. Compared with the restraint and classic serenity of his contemporary Mendelssohn, there is an emotional intensity, a glow and stir of romanticism, which bespeaks Moniuszko's beautiful and significant individuality.

Frédéric Chopin was born March 2, 1809, in Żelazowa-Wola, near Warsaw. While Chopin reflects in his works Bach's tendency to polyphony,— a highly commendable and correct inclination on the part of the composer,— the elegance and grace of Mozart and the chivalrous romance of Weber had been a



THE DEATH OF CHOPIN
From a Painting by Félix Barrias

TOMB OF CHOPIN AT PÈRE-LA-CHAISE, PARIS.

Monument by Clésinger.

part of his nature long before he could have been impressed with the importance of the Viennese school. We owe to the erudite musician and littérateur Oscar Kolberg and his friend, a young lawyer, Gervais, some definite information about Chopin's ancestors, who, according to the following account, must have been Poles: " When, after a reign of five years (1704–09), Leszczyński left Poland, resigning all pretensions to the crown, which had been seized by the Saxon Frederick Augustus, he retired to the little duchy of Deux-Ponts (Zweibrücken), presented to him by Charles XII of Sweden, who possessed it by inheritance. After the death (1718) of this king, the duchy of Lorraine was given to Leszczyński for life, and thither he went to live,—in Lunéville, which was the residence of the dukes of Lorraine,—followed by a number of Polish courtiers, among whom were two natives of Kalisz, Jean Kowalski and Nicholas Szop. With the consent and support of the ex-king, these two opened a wine-house at Nancy, a large town, the capital of Lorraine, situated on the Meurthe some twenty miles from Lunéville. No doubt to facilitate business intercourse, the two names were changed to Ferrand and Chopin. Other Polish families who settled in Lorraine at that time did likewise. Be this as it may, the junior partner of the firm had a son Jean Jacques, who appears under the name of

Chopin, and who gave up the trade, which was not to his liking, in order to devote himself to teaching. He married the widow Desmarets (or Desmarais) of Metz, where he taught for a while, afterward filling similar positions in Nancy and Strasbourg. They had four children — three sons and a daughter; the latter married young, went to live in Lunéville, and died before the French Revolution. Of the three sons, the eldest took orders, became canon, and died at Nancy during the first part of this century; the second son died without issue; while the youngest, Nicholas, migrated to Poland and was the father of Frédéric. The best portraits of Chopin, basing the statement on the opinion of those who knew him personally, and not on that of fantastic idealists, are the one taken on May 2, 1847, by Winterhalter; one by Kwiatkowski; one by Ary Scheffer, which remained till 1863 in the possession of Chopin's sister Isabelle Barcińska; and one in the palace of Anton Radziwill.

Oscar Kolberg, mentioned above, was born at Radom in 1814, studied music from his childhood, took lessons in harmony and composition in Berlin from Rungenhagen, who became successor to Zelter and was at that time the leading theoretician. Kolberg, who settled in Warsaw till 1869, when he moved into the neighborhood of Cracow, wrote some studies, national dances, songs, and an operetta or two; but the *magnum opus*, the work to which he has devoted over seventy years of his life, is his collection of songs of the Polish people ("Piesni ludu polskiego"), the first volume of which — a book of four hundred and fifty pages — appeared in 1857, and contains about one thousand songs and dances, besides drawings of costumes of the people. Further material has been issued in parts by the author, with the assistance of the Cracow Academy of Sciences, under the general name: "The people, its customs, manner of living, language, legends, proverbs, ceremonies, airs, plays, songs, music, and dances" ("Lud, jego, zwyczaje, sposób zycia, mova, podania, przyslowia, obrzędy, gusta, zabawy, piesni, muzyka i tańcy"). Compared with similar works by other writers, it towers above them by its completeness and erudition, and appeals to scholars bent on studies or researches, but unfortunately does not interest the amateur writer on musical subjects,—which class is multiplying rapidly, — hence possibly the reason why it has not found its way into the important libraries in this country.

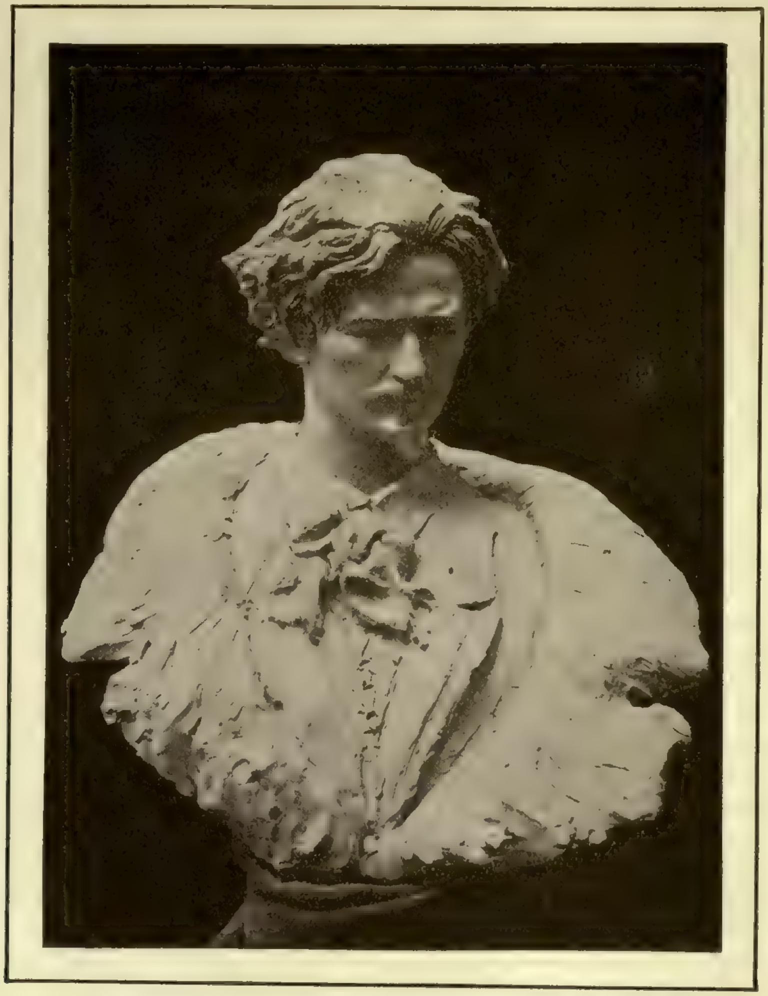
Additional prominent composers, artists, and littérateurs born in the beginning of the nineteenth century are the four brothers Kontski (Charles, a violinist; Anton and Stanislas, pianists; and Apollinarius, a violin virtuoso of great renown); Stanislas Szczepanowski, born in 1814, a distinguished violoncellist and a most remarkable virtuoso on the guitar; August Roguski; Alexander Zarzycki, who was director of the Warsaw Conservatory from 1879 till his death in 1895; Joseph Krogólski, Adam, Münchheimer, Julius Klemczyński, Vincent Studziński, Anton Kocipinski, Joseph Wasielewski, Henry Koman, Henry and Joseph Wieniawski; also a pupil of Chopin, Charles Mikuli, born in Bukowina in 1821, and recently (1897) deceased, whose edition of Chopin's works is most valuable to students.

CONTEMPORARY COMPOSERS

We come now to the last group, men who have already received recognition and those who are trying with all their might to attain it. On these, both as to the form and substance of their work, weighs the influence of Wagner, harmful in part, because it overlies national sincerity; useful, in that it imposes greater care as regards the modern views which require a relation of words to a music which reveals in all its force the situation depicted. Louis Grossman, born in 1835 in the government of Kalisz, excels in his facility of invention and clever orchestration. His overtures, "King Lear," "Marie" (after the famous poem of Malczewski — a touching family legend of the Potockis, transposed from Volhynia to Ukraina), a piano concerto in C major, etc., have been heard often in public; while his three-act opera, "The Fisherman of Palermo," first produced in Warsaw (1867) by an Italian opera company, and "The Wojewoda's Ghost," also in three acts, written in 1872, have met with success in the chief cities of Europe. Ladislas Żeleński, who succeeded Moniuszko as teacher of counterpoint and composition, and Zarzycki as director of the Warsaw Conservatory, was born July 6, 1837, in a village (Grodkowice) of Galicia. He has written extensively, excelling in originality, which, however, is marred at times by pedantry. His operas, "Conrad Wallenrod," "Janek," and "Goplana," have received successful and repeated productions; while several overtures, a string quartet (Op. 28), a trio in E major, a piano and violin sonata (Op. 30), besides a mass for chorus, organ, and orchestra, deserve the widest possible recognition. Count GUSTAVE PLATER, born in 1841 in Lithuania, should be mentioned here not only on account of his musical talent, which attracted notice when he was but nine years of age, but because he did much for the advancement of art among his own people on his estate, where he kept a large orchestra, and was also initiator as well as financial backer of the first musical exposition held, in 1888, at Warsaw. Compositions known from his pen are a symphony, string quartet, violin concerto, studies, and one opera. SIGISMUND NOSKOWSKI, born May 2, 1846, in Warsaw, where he entered the Conservatory when nineteen years of age and afterward studied with Kiel of Berlin, has written several symphonies, a piano quartet, some string quartets, overtures, songs, and piano *soli*. HENRI JARECKI, born in Warsaw in 1846, director of the opera at Lemberg, composer of songs, chamber music, symphonic poems, etc., is best known by his operas, among which are "Wanda," "Hedwidge," "Barbara Radziwill," etc. JEAN LOUIS NICODÉ, born in 1853 in the duchy of Posen, a brilliant pianist with an enormous technic, has written mostly for the piano, but also a few songs and some choral and orchestral numbers. MORITZ MOSZKOWSKI, born in Wroclaw (Breslau), Silesia, August 23, 1854, is a brilliant pianist and composer residing now in Paris.

Besides these, IGNACE JAN PADEREWSKI, born November 6, 1859, near Lublin, a pupil of the Conservatory at Warsaw, one of the most distinguished piano virtuosi of to-day, has written principally for the piano, but also a violin sonata (Op. 13), a violin concerto (Op. 18), and an opera, "Manru." HENRY PACHULSKI, a piano virtuoso, born October 4, 1859, and also a pupil of the Warsaw Conservatory, is a talented composer of piano pieces, an orchestral suite (Op. 13), some excellent transcriptions, etc. He is at present professor at the Conservatory of Moscow. ALEXANDER MARTIN was a talented writer of two operas, whose promising career was cut short by death when only thirty-one years of age. CASIMIR HOFMAN, born in 1842 at Cracow, whose real name is Wyszkowski, will interest us a moment by his extraordinary talent as pianist, which he exhibited to the Viennese in 1851, and which has been inherited by his son Josef. He has written a number of operettas wherein characteristic instrumentation goes hand in hand with a brilliant development of musical ideas. In his opera "Children of a Siren," two numbers — a polonaise with chorus, and a chorus of seamstresses working on sewing-machines — made an unprecedented hit, the last-named chorus having been imitated by Sir Arthur Sullivan in a number of his works. PAUL KUCŻYŃSKI, born in 1846, attracts attention by his excellent orchestral and choral works, notably the cantata "Ariadne," which met with a great success at its first production in Berlin, March, 1880. He was a pupil of Von Bülow and a personal friend of Liszt, Wagner, and Jensen. The last-named wrote his celebrated "Wedding Music" for the betrothal of Kucżyński to a pupil of Tausig. The brothers SCHARWENKA (PHILIPP, born February 16, 1847, and XAVER, born January 6, 1850) may be included in this list, for though not Poles, they are of Slavonic origin. This Bohemian family migrated from Prague to Prussia during the reign of Frederick the Great, changing the original Czechish name Czerwanka to Scharwenka. The mother of these two talented musicians is Polish, which explains the national spirit that permeates their compositions. To the younger artists belong MICHAEL BIERNACKI; THADEUS JOTEIKO; PETER MASZYŃSKI; N. V. LYSIEŃKO; HENRY MELCER, whose second piano concerto received the Paderewski prize in Leipsic; EMIL MLYNARSKI, born in 1870, a talented violinist and composer, present director of the opera at Warsaw; ROMAN STATKOWSKI, born in 1863, who excels in clothing his original themes in modern forms; STANISLAS NIEWIADOMSKI; two women, LEOCADIA WOJCIECHOWSKA and HALINA KRZYŻANOWSKA, the latter a pupil of Marmontel and Guiraud; also RAYMOND BACZYŃSKI, EUGENE PANKIEWICZ, JULES ZAREMBSKI, VENCESLAS KARLOWICZ, WOJCIECH GAWROŃSKI, VLADIMIR PUCHALSKI, and TITO ERNESTI.

It has been shown that an intimate relation exists between the music and the customs of the Polish people, whose annals, like those of many other nations, teem with strange and improbable events. Music gained no real position among the Slavonians much before the tenth century, when from pastoral it became religious, owing to the gradual development of harmony and the support given by the church. Later it became martial, pulsating in concord with the conquests of its people. Wise and brilliant was the epoch that followed (and here—in the eighteenth century—the Germans enter into music as palpable factors), while its culture suffered a visible decline following the last partition of Poland: home-music culture was neglected, native talent, excepting very few instances, languished, while importation of foreign artists flourished. Notwithstanding all this, the inherent love of the people for music was such that a reaction set in, and after a brief period of hyperestheticism,—a sort of imitation of Chopin (which imitation, however, lacked both sparkle and substance),—a school of composers has come to the front whose virile, bracing, vigorous style has vitality in every note, and, logically enough, appeals wholly, directly, and at once to the better heart feelings; freed of the bonds of artificiality, it is music full of soul, speaking truth and conviction.



BUST OF PADEREWSKI, MADE BY ALFRED NOSSIG (1899).

GOLD MEDAL (MADE BY ANTON SCHARFF) GIVEN TO CARL GOLDMARK ON HIS SEVENTIETH BIRTHDAY.

CARL GOLDMARK

BY

THEODOR HELM

CARL GOLDMARK, one of the most important composers of Hungary (though by training and influence a German), was born May 18, 1830, at Keszthely, on the Plattensee, and he died in Vienna on January 2, 1905. He was the son of the prayer-reciter in the Israelite congregation of that place, Simon Reuben Goldmark, who had won great fame as a synagogue singer. Accordingly, the first musical impressions of the boy Carl were ritualistic and religious, and they entered into him so deeply that many years later he wrote his first and principal opera under their influence, with such earnestness and warm artistic feeling that listeners of other faiths were filled with sympathy and respect.

Goldmark received his first systematic instruction in music, on the violin, in 1843, in the "Oedenburger Musikverein," and his rapid progress induced his parents to dedicate him entirely to this art. The boy went, in 1844, to Vienna for further study, and enjoyed the excellent instruction of the violin-master Jansa. In 1847–48 he frequented the conservatory class for harmony and composition under Professor Gottfried Preyer, who until his death in 1901, at the age of ninety-two, was Domkapellmeister at the Cathedral of St. Stephen. Goldmark further improved his violin-playing under Professor Joseph Böhm. It is a pity that this fruitful instruction lasted but a few months; the stormy days of the revolution in March, 1848, broke off all further study for a long period.

During the revolution young Goldmark stayed at home in his father's house in Deutsch-Kreuz in Hungary, where his parents had settled.

CARL GOLDMARK AT THIRTY.

From a photograph by Jagerspacher, Gmünden, Austria.

After the revolution he returned to Vienna to earn his living with the violin. He worked fully seven years as first violin in the orchestra of the Carl Theater of Vienna, with a salary of eighteen gulden a month; he then served two years in the orchestra of the Arena in Ofen, during which time he composed Jewish temple songs for the Alt Ofen prayer-leader, Wahrman, the manuscripts of which, unfortunately, are lost.

Settled again in Vienna, Goldmark turned to eager study of the piano, and soon became one of the most popular teachers of this instrument. Besides this, he acted as music reporter of the prominent political paper of Vienna, the "Konstitutionelle Oesterreichische Zeitung."

Now at last Goldmark was nearing his real life-calling — the creation of music. Following an irresistible impulse to create, he had been composing, mostly for the violin, ever since his earliest youth, although without much knowledge of the science of composition or of classical literature. In 1854 he had been greatly impressed by some works of Mendelssohn, and, like so many of his fellow-workers, he went through the following years completely under his influence. In 1857 Goldmark appeared in Vienna, for the first time, in his own concert, and produced several large compositions, a piano quartet, a psalm for chorus, solos, and orchestra, and an overture.

THEODOR HELM.

From a photograph by Margit, Vienna.

In 1858 he went to Budapest, and there in strict retirement led the life of a most earnest musical student. The thorough study of Bach's works (which up to that time had been almost unknown to our artist), the tone-poems of Robert Schumann, the "Lohengrin" of Richard Wagner, and the last works of Beethoven had a mighty effect upon Goldmark, and, as he said in a letter to the writer of these lines, they tore him out of his one-sided adherence to Mendelssohn, persisted in up to that time, and with one stroke placed him upon his own feet. The Piano Trio (Op. 4) and the piano pieces " Sturm und Drang " indicate and belong to this period.

In 1859 Goldmark gave another concert of his own compositions in Budapest; but in the next year, 1860, the need of greater artistic recognition led him back to Vienna, where he settled permanently. His summer vacations, however, were spent in later times in the friendly surroundings of the upper Austrian Traunsee.

In Vienna, Goldmark wrote his String Quartet in B major (Op. 8), which he still regards as one of his most successful works. He introduced this and other pieces in his concert given in 1861.

From this time dates the active part taken by Joseph Hellmesberger, afterward director of the Vienna Conservatory, and a famous violin virtuoso, in introducing Goldmark's new works. Almost yearly Hellmesberger, who died in 1893, brought one out, or at least repeated one in his quartet soirées.

An influential connection was formed also by Goldmark with Otto Dessoff, the court opera- and chapel-master and the director, from 1860 to 1875, of the newly formed Philharmonic.

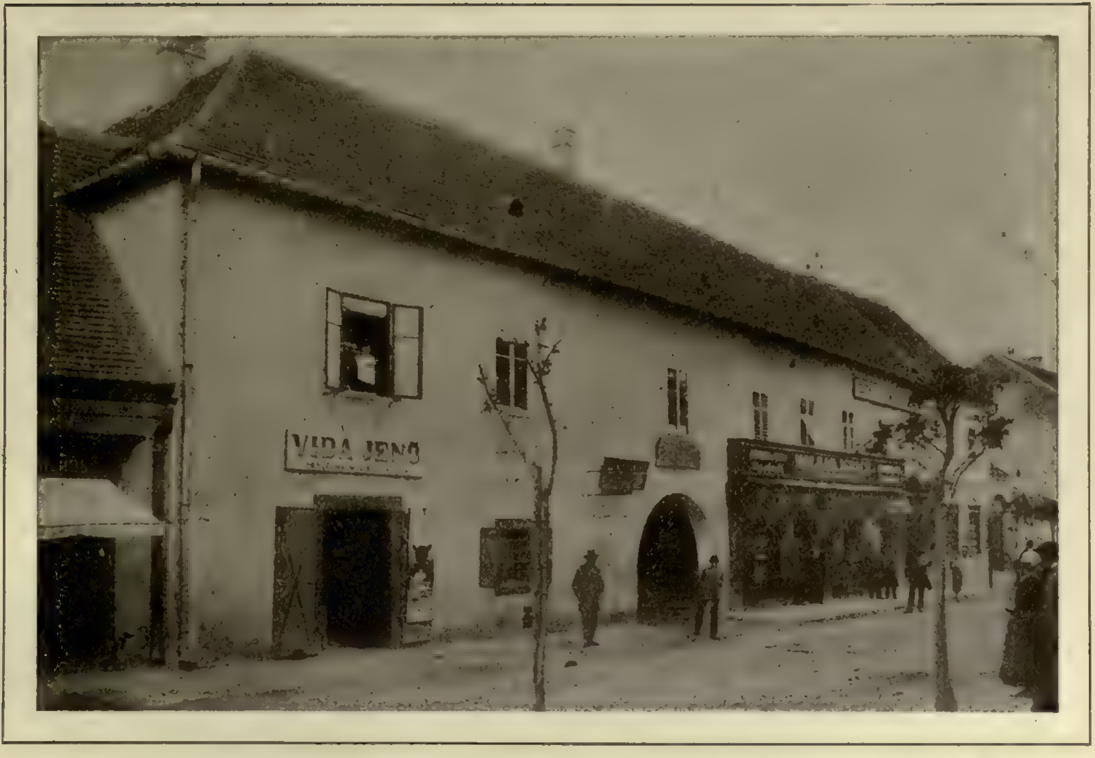
It was through Hellmesberger that the public became acquainted with Goldmark's first suite for violin and piano. His "Sakuntala" overture was introduced by Dessoff. These are the compositions which in the composer's middle life carried his fame into the furthest musical circles, even across the ocean. The "Sakuntala" overture particularly has everywhere received an enthusiastic reception, and even the critics have acknowledged that the composer has chosen well from the gifts received from his musical nature and created a masterpiece for the modern orchestra. The free and yet firm form of composition, the freshness of thought, the original local coloring, the truly splendid instrumentation, which of course nowhere conceals its Wagnerian prototype — all these together betokened the most decided talent for orchestral writing, particularly for dramatic works. This resulted therefore in arousing the most wide-spread expectations of his great opera "Die Königin von Saba," upon which it was known he had worked zealously for years. Nor were such expectations disappointed when the first representation of this work took place on March 10, 1875, in the Vienna Court Opera-house.

It was evident that with "Die Königin von Saba" Goldmark had entered upon his true artistic career, and had placed himself in the first rank of dramatic composers. After its début with stormy applause at Vienna, "Die Königin von Saba" took possession of almost all the great stages in Europe; moreover, it belongs to the very few operas written originally in German which are brought out in Italy. In Berlin, where it has been given already over a hundred times, as also in Dresden and Hamburg, it is one of the favorite operas in the repertory and draws extremely well.

Goldmark's next grand opera, "Merlin," the first appearance of which was in the Court Opera-house in Vienna, November 19, 1886, did not gain quite the same popularity. The material for this work was derived from the traditions of the Middle Ages.

Goldmark's muse now made a surprising transition from the pranking splendor of the Land of the Morning and of the Old Testament, and the enchanting romances of the knights of the Middle Ages, to the little village-like sphere where the scene of the artist's next opera, "Das Heimchen am Herd" (The Cricket on the Hearth), was laid (first appearance in the Court Opera-house in Vienna, March 21, 1896), its text being taken from a well-known tale of Dickens. And the daring leap succeeded beyond all expectation.

"Das Heimchen," meeting so well a prominent demand of the times, that desire of the public for musical household tales, which had been awakened by Humperdinck, almost equals the drawing power of "Die Königin von Saba," and its greater adaptability to the stage has aided it in establishing itself in a larger number of opera-houses. It has even found a



GOLDMARK'S BIRTHPLACE IN KESZTHELY, HUNGARY.

home in the little theaters of the provinces. The composer's next work, "Die Kriegsgefangene," on the contrary, in which he returned to material entirely different from that of "Das Heimchen" and such as he chose originally, namely, the antique world of Homer's "Iliad," meets respectful recognition principally from the critics and from a minority of the public. Its first appearance was in the Court Opera in Vienna, January 17, 1899.

Nothing daunted by the doubtful success of the last-named production, Goldmark wrote three more operas, "Götz von Berlichingen," "Ein Wintermärchen," and "Der Fremdling." The first was given at Budapest in 1902, and in revised form at Vienna in 1910; the second, completed in 1908, did not meet the favor of the Vienna Opera authorities; the third, "Der Fremdling," was finished not long before the composer's death.

As already indicated, the most important of Goldmark's artistic creations are decidedly dramatic — the operas; and of these, in the opinion of the writer, his earliest work, with which he conquered the stage, "Die Königin von Saba," holds its place as the best and the most remarkable. Entirely different from the great and truly German music-dramas of Wagner as is this national opera of the Jews, as "Die Königin von Saba" has been fittingly called, it yet possesses in common with those immortal creations of genius one important feature — it does not appear as if put together in a formally artistic way, but as if it were the unrestrainable

CARL GOLDMARK.

From a photograph by Jagerspacher, Gmünden, Austria.

expression of inner feeling and personal experience; and, except in some more superficial parts, it has this effect upon the unprejudiced listener In none of his works is Goldmark more himself as a musician than in this one. He has given such free, convincing expression of his own peculiar genius — a genius which shows itself particularly in his exotic, heavy harmony and firm, passionate climaxes — in no other as in this, his great opera of the East, which stands unequaled in its consistent local coloring.

I have already said that Goldmark most happily revived the religious memories of his youth in the great temple scenes and in other ritualistic passages of the work. While "Die Königin von Saba," distinguished throughout as it is by splendid knowledge of technic, stands with the great public on the same level as to style as Wagner's early operas (" Tannhäuser" and "Lohengrin"), Goldmark's opera "Merlin" is recognizably under the influence of the later works of the poet-composer of "Tristan," "Parsifal," and "Das Nibelungen Lied." This is frequently evident in Herr Siegfried Lipiner's book of words, in which he has striven to afford ground for a highly symbolized and effective musical drama in the spirit of Wagner,—a pity that it is only with doubtful success; while the librettist of "Die Königin von Saba," Dr. S. Mosenthal, on the contrary, never transgresses the customary bounds of grand opera.

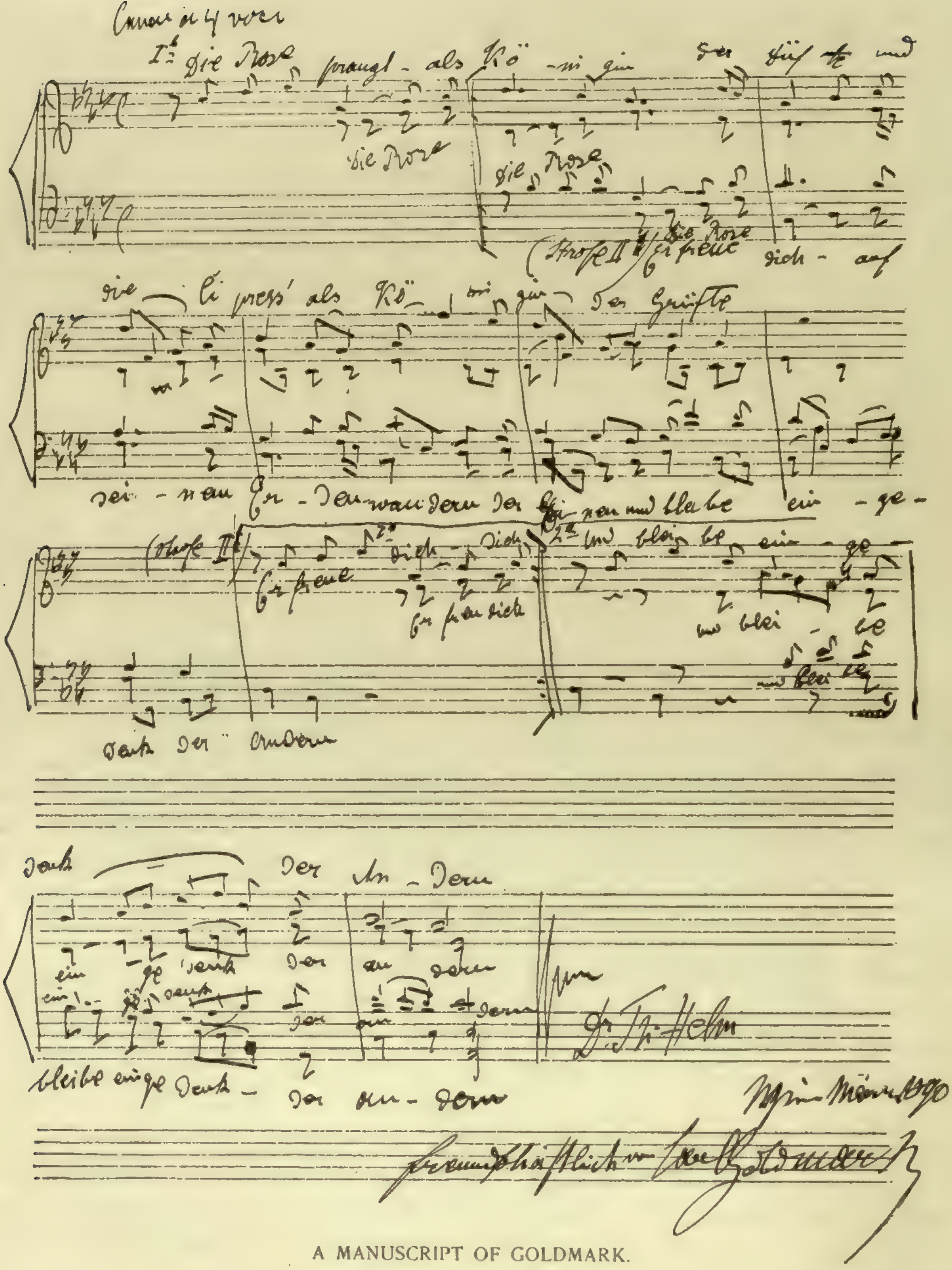
In comparison to the "Saba" music, that of "Merlin" appears greatly ennobled and refined, and it is a step forward in respect to its power of orchestral expression; but the forceful, original impression of the earlier opera is missing, and it seems as if the composer was not quite at home among his new surroundings before the Round Table of King Arthur's knights, and hardly moved with the same freedom and grace as in the gold-decked palace of King Solomon and in the Temple of Jerusalem.

There is a striking contrast between his first two operas conceived in such dramatic style and the third following, "Das Heimchen am Herd," the text of which is by A. M. Willner of Vienna. Though the music of the latter cannot be called free from a certain unstilted, gaily checkered coloring, its impression is otherwise pleasing; and precisely because its lighter style is better suited to the older style of representation it has become much beloved on many boards.

However, as if the composer had sorely repented thus letting himself down to the taste of the crowd, he turns again with all earnestness toward his ideal in his next and, at present, his latest work for the stage, the two-act opera, "Die Kriegsgefangene" (text from Homer by Emil Schlicht, pseudonym of the Protestant preacher Formey), and is not only Wagner-like, but resembles almost more the old master Christopher Gluck. There is an astonishing likeness to Gluck's severe grandeur in the introductory scene of the opera; it seems like an echo from "Orpheus."

With regard to its singing capabilities, "Die Kriegsgefangene" is certainly somewhat cold. On this account, and perhaps more because of its poorly conceived text-book, it has not made itself a home on any stage.

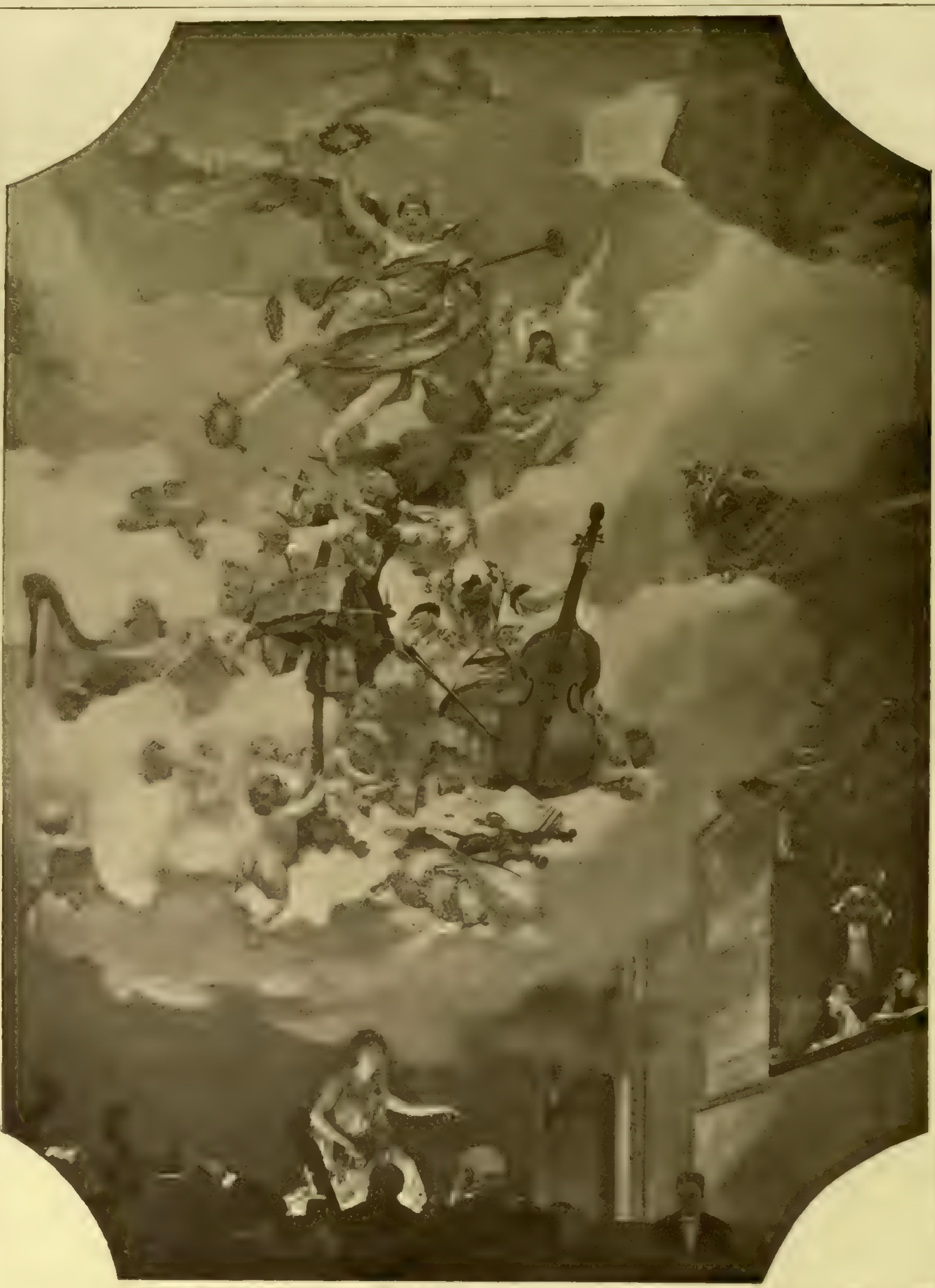
Goldmark's great concert overtures, "Penthesilea," "Sappho," and "Der Gefesselte Prometheus" (after Æschylus), are best placed beside his "Iliad" opera, since all three have to do with antique material, although the first two offer only a reflection through the later German poets Von Kleist and Grillparzer. Conceded masterpieces, they are so dry, often so severe, in character that they have never quite won the universal favor of


Canon a 4 voci
Die Rose prangt als Königin der Düfte und
die Rose
Strofe II Er freue sich auf
die Lilie pranget als Königin der Düfte
seinen Erdenwandern der Gipfel und bleibe ein-ge-
Strofe II Er freue sich
Er freue sich
und bleibe ein-ge-
dank der Andern
dank der Andern
ein-ge-denk der andern
bleibe ein-ge-denk der andern
Dr. Th. Helm
Wien März 1890
freundschaftlich Carl Goldmark

A MANUSCRIPT OF GOLDMARK.

the splendid "Sakuntala" overture, which has been already described. The composer has, however, scored a similar success with an attractive concert overture entitled "Im Frühling," which is much more friendly in spirit, and is particularly rich in tone-painting.

As a composer for the orchestra Goldmark has also distinguished himself by a piquant, formal, and masterly scherzo, and two symphonies, of



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MUSIC THROUGH THE AGES.

CEILING DECORATION OF THE HÔTEL DE VILLE, PARIS.
PAINTED BY H. GERVEX.

which the first, entitled "Ländliche Hochzeit," the numbers of which are provided with subtitles, became the greater favorite in spite of its belonging to the domain of the classical suite rather than to that of modern program music.

Goldmark's violin concerto is a much played work quite as grateful to the soloist as to the orchestra, for which it is richly conceived.

GOLDMARK'S HOME IN GMÜNDEN, AUSTRIA.

In the kingdom of chamber music Goldmark followed up the characteristic string quartet, already mentioned, with a series of remarkable tone creations: a string quintet (A minor), a violin sonata, a trio, and a piano quintet in B major, which is particularly popular on account of its fullness of penetrating tone and feeling. He has also enriched the concert-hall with various interesting works for chorus, spiritual as well as secular, a cappella and with orchestral accompaniment, and also with many original piano pieces.

Among his songs, which are comparatively few, "Quelle," so musically fresh and fountainlike, is the most often sung.

It was through the chamber-singer Waltus, a master of his craft, that Goldmark's song scene, "Fata Morgana," had its great success in Vienna. It bears the impress of the composer's individuality and is full of feeling.

THEMIS
Brennan

MAX REGER

BY

EUGENE E. SIMPSON*

MAX REGER, born at Brand, Bavaria, March 19, 1873, the son of a poorly paid school teacher, became at least a phenomenon of musical productivity and died at Leipsic, on May 11, 1916, at the age of forty-three years. Among his vast output there will be found many works whose potentiality may well remain absolute throughout the ages, yet in estimating the technical means he employed, at the end of his life he would hardly have claimed to anything but to have modernized and highly intensified the harmonic code of Palestrina and Haydn and cast it in musical forms which had been evolved by others on the way from Bach to Schumann. It is especially noteworthy that at the time of Reger's young musicianship, when Brahms was just closing his divine song as post-Beethoven symphonist, the musical world was entering upon a period of absolute domination by the highly wrought discourse of Richard Strauss, who was just following and enlarging upon Tschaikowsky and Wagner in orchestral paths laid out by Berlioz and Liszt. Reger thus became the more remarkable as a great classic force to carry on against that which was falsely termed the decadent output of Strauss and his imitators. And it would have been far from the character of Reger, either as man or musician, to assume the classic direction for other reason than to follow the bent imposed upon him by his early environment, his training—and above all, the innate tendency of his mood.

In connection with the foregoing allusion to Palestrina and Haydn, one which was particularly heard from the composer's own lips while analyzing the string quartet, Op. 109, the layman should be forewarned, for the average Reger composition was so highly thickened, and colored to the modern tone, that musicians as well as laymen had to be extraordinarily wary, and in a manner routined to intense hearing, before they could come to consider it a musical discourse at all. So it happened that in the early years of Reger's more important creative period the new appearances from his pen were met by much controversy.

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* EDITOR'S NOTE—The author of this article was most fortunate and opportune in an eight years' residence at Leipsic, 1906-14. That period embraced Reger's removal there from Munich, and permitted at least four years' close observation of the important connection of Reger with Lauterbach & Kuhn, who were practically his sole publishers from 1901 to 1910.

Mr. Simpson, whose work at Leipsic was solely as a music critic, deems it his good luck to have become immediately convinced of Reger's great genius, and to have gone on record through his correspondence to THE MUSICAL COURIER at a time when leading Germans and nearly the whole English speaking world were vigorously dissenting. Mr. Simpson was the only foreign correspondent present at the first Reger festival, held at Dortmund, May 7, 8, and 9, 1910. Toward the preparation of this article THE MUSICAL COURIER has extended the courtesy of their files and permission for the use of considerable material, particularly that bearing upon the Dortmund festival.

Just here for a moment one may entirely excuse the casual hearer and record two trains of thought which prevailed among musicians themselves. In view of the strange impression taken from first hearings of so dense harmonic life, the one musician, without holding the musical score, was at first likely to overestimate the originality in relation to its predecessors and contemporaries. The other musician, the analyst, who found so little of the revolutionary in its harmonic means, vastly underestimated the importance of the discourse, though finally having to admit that the inner simplicity was illusory and that the effect in performance was strangely different from that which the eye so easily discerned.

Reger's career will be best understood from a few memoranda as to his youthful study. When he was one year old his father moved from Brand to Weiden. There he was given first musical instruction by his father and by the village organist, Lindner. In 1890 he was sent to Sondershausen as a theory and piano pupil of Hugo Riemann, for whom the Leipsic University afterward created a formal chair of music. Reger continued under Riemann, following the latter to Wiesbaden, where the pupil also taught, 1895-96, before going to the accustomed military service of the land. Before leaving Riemann it should be recorded that after twenty years of their association, when Reger had arrived at the big period of his Op. 100 or thereabouts, the preceptor was no longer able to approve, and in a public exchange of letters the master formally announced the end of his allegiance to the pupil. Reger's reply, with characteristic acumen, showed his complete independence and the confidence he felt, at the same time acclaiming respect for his master as the greatest musical authority since Rameau in the special field of acoustics.

From musicians who knew Reger at Weiden, one hears that an infectious illness once kept the composer for a long time in the hospital, and nearly resulted fatally. All this time the Reger financial outlook was gloomy. On the direct authority of a music publisher's assistant who grew up at Weiden, it is stated that Reger once entered into a life contract to compose music at a fee of one mark and sixty pfennigs (forty cents) per page. Thus Reger thought to insure himself an existence while being permitted to compose as much as he liked. But the contract soon dissolved itself because the publisher had insufficient means and could not bring out the Reger output. Fortunately, in the last few years of Reger's life his compositions produced an income thought to be second only to that of Richard Strauss, yet this evidence of his early poverty and poor outlook retains its element of the pathetic.

Reger finally came to his destiny through connections he was enabled to establish while at Munich, to which place he had moved in 1901. For an understanding of Munich's musical attitude at that time, it is well to observe that the city had come into a state of positive idolatry for Richard Wagner. That great master's close association and his death had been a too recent experience to allow a right perspective, particularly with regard to the final and proper relation which Wagner's music dramas should occupy in excerpts for concert performance. Thus it came about that Munich was extreme, and was still withholding the full sympathy that rightly belonged to two very great contemporaries—Johannes Brahms and Richard Strauss. Affecting but little regard for these composers, Munich was still depending on the classics, except for a small modern coterie probably led by the accomplished Josef Rheinberger, Ludwig Thuille and a few kindred spirits in Austria and Switzerland. For this Munich attitude toward Brahms and Strauss, the latter composer employed one of the fine gems of his early maturity, the opera "Feuersnot," to chastise them in satire. But Brahms did not live to wear a halo made in Munich, and though he died in 1897, Munich waited some fifteen years before giving an entire festival in his honor.

It was some years before Reger's removal to Munich that he had found in South Germany the organist Karl Straube, who was one of his first great connoisseurs and promoters. Yet it was in Munich that Reger secured the all wise publisher and business man, Dr. Max Kuhn, who had taken his degree after study with one of the finest music-literary masters, Hermann Kretschmar of Leipsic University. Reger's first works had been published in London, 1893, by Augener. The violin and piano sonata, Op. 1, showing strong influence of Brahms and nothing of the ponderous later style, met favorable reviewing. The late Arthur Smolian, of Leipsic, was among the first critics to proclaim Reger, and Smolian remained in sympathy until the advent of the violin concerto, Op. 101, when he felt that he must "secede." Four years after the first London publication, Karl Straube, already one of the greatest organists in Germany, played Reger's organ suite, Op. 16, in the Dreifaltigkeitskirche, Berlin. That was in March, 1897. He played the same suite at Frankfort-am-Main in March, 1898. At Wesel, Westphalia, September, 1898, Straube played the first entire Reger program ever given. These works, as yet all manuscript, were the following:

Fantasy, Op. 27, on "Ein feste Burg."
Fantasy, "Freue dich sehr, O meine Seele."
Adagio and passacaglia from Suite, Op. 16.

The next entire concert of Reger works, also given by Straube, was in Munich, March 5, 1901, with a list including the F-sharp minor sonata, Op. 33; the B-A-C-H fantasy and fugue, Op. 46, with which Straube nine years later began the Reger festival at Dortmund; and three choral fantasies, "Ein feste Burg," "Straf mich nicht in deinem Zorn," and "Wie schoen leuchtet der Morgenstern," the last two constituting the Op. 40.

It was about the time of Straube's Munich recital that Dr. Kuhn became aware of the possibilities that might attend proper exploitation of the Reger works. Very soon after, at Leipsic, was established the firm of Lauterbach & Kuhn, almost exclusively for Reger and Hugo Wolf. This firm rendered historical service. They caused the Reger works to be played all over the Continent while they were new, and in such proper interpretation as the composer himself was able to afford as gifted pianist and conductor. In this connection the Lauterbach & Kuhn contract is said to have called for only a small sum, so that when these men sold their Reger compositions in 1908 they were thought to have earned $50,000 pure money on a total sale of $60,000. However that may be, the Lauterbach & Kuhn association brought Reger to market some ten to thirty years sooner than could have been otherwise possible, so that in view of Reger's later very large earnings and universal recognition at the age of only thirty-seven years, at the time of the Dortmund festival, none may say that those publishers were not entitled to their profit. As to the artist Straube, he remained a stanch and helpful friend and connoisseur. Among other things, he did not hesitate to say that Reger's "Sinfonietta," which was so unanimously misunderstood and condemned in 1905-06, was one of the composer's very great works and that it would some time come to life again.

The intellectual life of every giant has also its early period of creating the conventional, during which it can only follow its predecessors, not yet having the vision and the power to go forward into new fields. How plainly even Beethoven was constrained to follow Mozart and Haydn before coming fully to his own voice is seen in his early symphonies, his piano sonatas, concertos and chamber music. Wagner had to experience a time of direct leaning upon Beethoven and Weber, as is easily shown in a youthful symphony and a number of concert overtures written while conducting opera at Magdeburg, Koenigsberg and Riga. Even Richard Strauss, as a less potent genius than those, frequently encroached upon Wagner for his mature works, and as late as 1912 was careless enough to go directly back to Weber for the melodic "inspiration" of his pretentious "Fest Praeludium" for orchestra.

Speaking of influences in this connection, let it be explained what were the forces upon which Max Reger leaned. In the first place, his early life as an organist may have accentuated his belief in Bach. Later, Wagner's "Parsifal," heard as a youth of some fifteen years, was his first great revealing experience of the concert life, and yet it was not until after the vast output leading up to his Op. 108, the great orchestral prologue to a tragedy, that he finally permitted himself, whether consciously or not, to follow the Wagnerian mood. This he plainly did, and connoisseurs are inclined to ascribe this relation to "Tristan and Isolde." Again, in his great secular cantata of "The Nuns," Op. 113, it is thought that the relation is to "Parsifal."

Notwithstanding all of this it was Brahms whose influence Reger found it most difficult to evade. Reger has frankly said that there were at least seven years during which, on account of Brahms' influence, his musical discourse was not all his own. This influence doubtless showed in nearly all of the early chamber music works, in a great number of his most beautiful songs, and again most pronouncedly in the massive and revolutionary concerto for violin, Op. 101. The sonatas for violin alone, of which there is an astonishing total of fifteen: four in the Op. 42, four in Op. 49, and seven in Op. 91; show Reger almost continuously in a technical and musical idiom much nearer to Bach. The same would probably hold in the numerous works for organ and the many dozens of uncommonly beautiful choruses for church and secular song.

Since Reger's earliest training was preeminently dependent upon the organ, this fact may also explain why the composer first attained to a relative maturity in works composed for that instrument. Thus Straube still found the B-A-C-H organ fantasie and fugue of so early a period as Op. 46 a very powerful medium with which to begin the impressive festival at Dortmund.

Though there is in nowise an intention here to deny to Reger the prime right to his own works, a discussion of relations and influences is not complete without reference to Robert Schumann, to whom Reger is, in a measure, closer related than to any other. The Reger-Schumann analogy extends beyond considerations of music, in that Reger, like Schumann, was one of the most generous and infallible of critics, and very probably the greatest since the time of Schumann and Brahms. Even in the period of most intense activity, when from many sides Reger was cheerfully assailed for the supposed shortcomings of his own works, there was not heard the faintest rumor of his having falsely estimated or evidenced a lack of respect for any worthy classic or modern composition.

MAX REGER

Reger's musical kinship with Schumann rested not only in an occasional approach to the Schumann spirit but pronouncedly in the structural plan of his works, the manner in which he assembled musical phrases to evolve the intended forms. A specific common relation was the seeming shortness of phrase, which incited the critics to call the Reger works "short-breathed and choppy."

The usual Reger composition in large or short form also strongly reflected the composer's most characteristic trait as interpreter, in that a performance by him was an unending succession of climaxes and diminuendos, never for very long remaining at any one dynamic stage. This unusual, not to say undesirable procedure, was still present in its most pronounced form as late as the creation of the orchestral prologue to a tragedy, Op. 108, where, in the course of thirty-five minutes of playing, the compositional sections rose and fell in noticeable regularity, at intervals of from five to seven minutes. Because of this the composer himself later advised conductors to make one large elision in the work. Some conductors advised two such elisions, but although one fine connoisseur still advocates playing the work entire, a certain New York conductor is said to have elided so liberally as to occupy but nineteen minutes for its performance instead of the thirty-six needed for the complete published form.

The foregoing statement of Reger's manner of interpretation, while a case in point with reference to the plan by which he coordinated the materials of his compositions, should not be allowed to stand without the qualifying statement that he was a most impressive interpreter, either at the piano or as conductor, of his own and other classic works. Well-known piano virtuosi of the period have been heard to say that despite Reger's jocular principle that it was "inartistic to practice," he was one of the greatest of pianists. Likewise as conductor, if his may have been a nature less sensationally magnetic than some of the "virtuoso" conductors of the day, there were certainly none who could present a Brahms overture or symphony in clearer perspective and finer wealth of all its inspirational elements. His superb musicianship was a great factor in the growing success which the publishers, Lauterbach & Kuhn, were enabled to achieve with the compositions. He was always eager to assist a singer to present a program or a couple of groups of his songs, and the publishers were highly enterprising in arranging performances in all the leading concert centers of Europe. The United States was made acquainted with the "Sinfonietta" in 1905, solely through the alertness of these publishers, for Reger never made the trip to America. Other large works by Reger were performed in America but not with such frequency as was easily possible in Germany.

With the composer's arrival upon the era of his more profound style, it was inevitable that the larger works would be no longer understood or enjoyed by the majority. Then it is well to inquire who were those of sufficient faith to stand by, and continue to bring these most significant of his compositions before the public. At random one may observe that the venerable violinist, Hugo Heermann, and his quartet, of Frankfort-am-Main, held upward of twenty-eight rehearsals for the presentation of the D minor quartet, Op. 74. The violin and piano sonata, Op. 72, already advanced enough to arouse opposing opinions, had one of its best promoters in Henri Marteau. This artist also had the honor of the first performance of the monumental concerto, Op. 101, under Arthur Nikisch at the Leipsic Gewandhaus, and he was one of the most energetic leaders in the movement which culminated in the first of all Reger festivals, the one at Dortmund, May 7, 8 and 9, 1910.

The highly revolutionary piano concerto, wherein Reger connoisseurs for the first time sensed the composer's turning back to the broad and staid manner of Beethoven, was also first produced in the Gewandhaus under Arthur Nikisch, the piano part played by the very gifted Frau Frieda Kwast (born Hodapp). This great woman pianist played the concerto a few days later in Berlin, but as with Marteau, it was not her first nor latest service in the Reger cause. She and her distinguished husband, the splendid piano educator and virtuoso, Friedrich Kwast, gave some years of worthy enthusiasm to a rational promotion of Reger's works. In connection with Arthur Nikisch and the Gewandhaus, it is noted that this universally gifted conductor was also continually in the forefront as a producer of the composer's new orchestral works. If the Gewandhaus did not get the first production of one of these, it was often due to priority assigned another distinguished representative of the Reger cult, Fritz Steinbach, of Cologne, one time successor to the Brahms place with the Meiningen orchestra, a place to which Reger himself also rightfully succeeded some years before his death.

Among the important premiers, or near premiers, before and after Steinbach, Nikisch first introduced the imposing variations and fugue, Op. 100, on a Hiller theme; the orchestral prologue to a tragedy, Op. 108; the serenade, Op. 95; the romantic suite, Op. 125; the ballet suite, Op. 130; the secular cantata, "The Nuns," Op. 112, and various other works representing the composer in his most advanced thought. Another consistent adherent of the Reger cause was the conductor, Georg Huettner, whose privilege it was to have the principal orchestral numbers at the Dortmund festival. This assignment was wholly appropriate because of Huettner's good musicianship and his unswerving allegiance in whatever seemed a rational propaganda.

A consideration of stanch and useful Reger adherents should not omit notice of two foreigners who were making Leipsic and Berlin their residence; the pianist-conductor Leonid Kreutzer and his friend, the remarkable violinist Alexander Schmuller, who became the first to play the violin concerto from memory. This pair of Russians had been life-long friends, at times under the ever friendly disposition of Alexander Glazounov. Besides their early realization of the potentiality in the Reger voice, they were consistent promoters of other good modern music, such as the Scriabin second symphony, the Glazounov eighth symphony, the Glazounov and Goldmark violin concertos, and many sonatas for piano and violin. On their programs Reger works alternated with those of Ludwig Thuille, Karg-Elert, and that extreme young Russian, Michael Gnessin, whose cello sonata was performed with the assistance of Julius Klengel.

Schmuller was one of the first musicians to remark, in a discussion of the Brahms and other influences upon Reger, that there were times when the Reger composer voice was more imposing than that of Brahms himself. In view of the time required to perform the concerto, of from fifty-seven to sixty-three minutes, according to actual tempos and waits between the movements, Schmuller's courage and musicianship in playing the work from memory cannot be too highly estimated.

The natural difficulties which Reger's larger works imposed upon the understanding of concert-goers were greatly augmented by the composer's own lack of skill in orchestration. Particularly suffering from this bad fortune was his great "Gesang der Verklaerten," Op. 71, wherein he continuously orchestrated against the unaccompanied voices, thereby making the composition all but impossible of performance. When, after five years of its first universal failure and neglect, this beautiful composition was revived by conductor Richard Hagel for a performance in the Leipsic Albert Halle, Hagel and the composer spent many hours together readapting the orchestration and correcting purely typographical errors of the published parts and score. When one further considers, according to the composer's own words, that in seventeen hours one Palm Sunday he planned and scored

HUGO RIEMANN

Reger's teacher

the volcanic fugue which follows the Hiller variations, Op. 100, it will be easy to suspect the instrumentation was not given the highest polish.

Doubtless the sudden failure on two continents of the "Sinfonietta," Op. 90, which Straube says is one of the composer's very potent discourses, owes much of its misfortune to just such hurried and hapless orchestration. Indeed the strongest adherents to Reger were constrained to acknowledge the inconvenience imposed by the poor and hurried instrumentation of works composed prior to his incumbency as conductor at Meiningen, which began about December, 1911. Some of the earliest pieces to profit by this daily orchestral association at Meiningen were the comedy overture, the Boecklin and ballet suites, in probable opus numbers from 125 to 130.

The artists who elected to perform Reger's piano compositions had a far easier problem, though they also were not entirely without cause for misgiving. Professor Robert Teichmüller, of the Leipsic Conservatory, to whom Lauterbach & Kuhn entrusted all the editing of phrasing and fingering in the piano works, has especially remarked his first impressions of the Introduction, Passacaglia and Fugue, Op. 96, for two pianos. When Teichmüller and his accomplished pupil, Georg Zscherneck, of Leipsic, began the rehearsing of this opus for its premier rendition with the composer, they fully believed the composer had overstepped all legitimate bounds. Nevertheless they kept to the task, and after a number of repetitions they began to see that the work might prove possible of performance under the best of conditions. But the wary instructor was already acquainted with Reger's tumultuous manner as an interpreter and he required Zscherneck to memorize his part, so that no untoward accident

A CORNER OF THE GEWANDHAUS IN LEIPSIC

with the notes could interrupt the voyage. On one occasion the young Zscherneck further distinguished himself by playing the Variations and Fugue on a Bach theme, and this also was a work of revolutionary dimensions and content, the rendition requiring some twenty-five minutes, or thereabouts. The same program contained the F-sharp minor sonata, Op. 84, beautifully played by the composer and concertmaster, Carl Wendling, of the Stuttgart orchestra.

Simple historical justice prompts the statement that through most of the years of Reger's growing power the musicians of Berlin were the most persistent in their refusal to recognize him. When finally the violin concerto, the Hiller variations, and still later, the orchestral prologue, were given there, both critics and musicians looked upon them coldly. One critic doubly distinguished himself by slurring Schubert and Reger in one. His remark was that the Reger prologue, like the big C major symphony by Schubert, were to be considered only as entertaining music (eine Unterhaltungsmusik). When this critique came to Reger's attention he did not let it annoy him, but he was particularly amused at so careless an estimate of the Schubert symphony.

Reger's respect and faithful allegiance to the best traditions of the classicists were never more in evidence than in his devotion to the composition classes of Leipsic conservatory, years after his removal to Meiningen. These classes could not be maintained without considerable sacrifice in time and the inconveniences of some hours' travel. Yet a number of his pupils were enabled to bring out their works each year at the regular public examinations, and every composition produced under his eye was characterized, not by wild and revolutionary experiments, but by the most commendable adherence to wholesome ideals. Besides this attitude in appreciation of the academic, the one other important principle in his advice was that of extreme industry. "*Er soll nur immer fleissig komponieren*" was the dictum he felt necessary for a talented pupil.

The Dortmund festival of 1910 came to a great climax of enthusiasm and conviction as to the inherent power of the Reger cause. Upon the conclusion of the last concert some hundreds of musicians, including those who performed at the festival, drove to the city hall, where, upon special invitation from the city council, a banquet was held. Dr. Schmieding, the mayor of Dortmund, made a fine address, in which he gave credit for the labor and the art involved in the festival, and finally he proposed the health of Max Reger. The composer, deeply moved by the honor accorded, spoke splendidly and created a stir of approval by naming the great masters whom he acknowledged as his preceptors. The sensation arose through his acknowledgment of Richard Strauss in connection with Richard Wagner, Bach, Palestrina and the rest. The musicians were all unaware what a bond of sympathy actually existed between Strauss and Reger, although the writer had shortly before seen a Reger letter of 1898, wherein Reger wrote a friend to the effect that "Strauss must have recommended me extravagantly to Publisher Aibl (Vienna), judging by the number of manuscripts he has purchased of me." Strauss had also brought Reger into connection with Publisher Forberg, of Leipsic, and one does not know what other valuable influence he may have exerted from time to time for his great contemporary. So in his speech at Dortmund, after naming Strauss as one from whom he had learned much, he added with the deepest earnestness that he would be a very ordinary person indeed if he should fail to grant this credit.

Coming directly to the Reger compositions performed at Dortmund, it will be observed that on the five formal programs given from Saturday night to Monday afternoon, at least ten works reached stages of the greatest importance, not to speak of numberless valuable songs with piano, and it was especially noted that Reger is a writer of magnificent choral works, whether with or without accompaniment. A Leipsic performance of his early and very imperfectly orchestrated "Gesang der Verklaerten," Op. 71, showed some months before what revolutionary beauty could be found in his choral music, and the Dortmund festival brought for the very first time anywhere a new composition of extraordinary beauty, "Die Nonnen," Op. 113, for chorus and orchestra. The motet, "Mein Odem ist schwach," Op. 110, sung on the first program, is also a composition of rare beauty. Other high stages reached during the festival were in such as the Chaconne which concluded the seventh violin sonata of Op. 91, the B-A-C-H organ fantasy and fugue, Op. 46; the string quartet Op. 74; the Beethoven variations for two pianos, Op. 86; the Orchestral Prologue, Op. 108, thought by some to be Reger's greatest work, notwithstanding its imperfect compositional arrangement; the four movement Orchestral Serenade, Op. 95; the String Quartet, Op. 109 the Cello Sonata, Op. 78; the Violin Concerto, Op. 101, and the entire Hiller Orchestral Variations with Fugue, Op. 100. The Bach Variations and Fugue for piano, played by Frau Kwast, are among the composer's great works, but they were played only in the preliminary meeting of welcome.

The Violin Concerto is a work of deep musical content, often following closely on the mood and rhythmic motion of the Brahms Violin Concerto, in the first movement; and still closer to the Brahms D minor Piano Concerto in the last movement, the largo representing one of the greatest, most independent, and most tragic messages Reger has yet given, especially by reason of the ponderous orchestration. In keeping with the fitness of things, the last movement is many times lighter in spirit than the largo or the first movement. The auditor not accustomed to hearing Reger compositions is solemnly informed hereby that for the first couple of hearings of the concerto he will have enough to do to tell whether the composition is related to anything at all, or whether it is even to be classified as music. But one should not let that worry him, for it will all grow perfectly clear if one but hears it often enough and fast enough.

The Hiller Variations and Fugue remain one of the most practically successful works of all. The Variations which once seemed unnecessarily long, aroused the steadiest interest at this Festival and the Fugue again proved to be the volcanic disturbance that it had been under Nikisch on three previous occasions in the Leipsic Gewandhaus. Seventeen hours Sunday work by the composer—he himself says that he sketched and planned the entire fugue between 6 a.m. and 11 p.m. of a single day—and a great joy for conductors and musicians forever.

Continuing the citation of material which may help one to feel the character of Reger's work one may quote from a discussion in connection with the premier on July 6, 1910, of Reger's "Psalm C," Op. 106:

> The Reger composition begins in a sensational effect of low string contrabasses and kettle drums, arousing an impression of the truly unearthly, and this thrilling device is continued for many measures after the chorus sets in. It is renewed for the close of the first division, and again at the close of the fourth and last division. The second section of the work is an Andante Sostenuto of great musical value; the third section is a graceful Allegretto, the entire composition going without pause between the sections. On the two hearings permitted by the public rehearsal and the regular concert, there seems to be great musical content in the first and second divisions. The third division is in brighter vein. The grand question mark is thrown up by the thick writing of the last section. Here the composer has set up two heavy Fugues at once, one for either of two choral bodies, and furthermore employed the orchestra as if he intended the men to earn their salaries. One who hears this, even for a second time, must confess that the writing for double chorus and orchestra is so thick as to leave no possibility of distinguishing the leading of the voices. The ears are only conscious of a great tumult, finally with a trumpet corps lustily blowing the hymn, "Ein feste Burg." Now anyone who knows Reger's doctrine of composition is not justified in saying that the composer was trying for anything but a high class, strictly up-to-date tumult, all brought together in the order and skill of a great fugue maker nevertheless.

For nearly a half century after Robert Schumann's death, Schumann's true friend and worshipper, the late Carl Reinecke, was accustomed to strike out a few notes from a number of the Schumann piano compositions. There were simply more notes than he thought could belong there, though his late beloved friend Schumann had written them. But Max Reger is banking firmly upon the principle that the composition of the future must be closer woven than the composition of the present, and any student who comes to his composition class will become convinced of that, if of nothing else. Hence a reviewer is taking his life in his hands when setting up the claim that any Reger composition is too thick. Meantime those students who do not yet know what stand to take, may have more food for thought by going to a production of the "Meistersinger" vorspiel, then reporting whether or not they heard all the notes. Under the best balanced performance the chances will be against them, and under commonplace conducting an entire orchestral corps may get lost in the hubbub. As to the Reger psalm again, aside from the general tendencies as discussed above, the orchestra is frequently employed to accompany, in a distinctly Bach-like rhythm of strongly marked eighth notes; and finally summarizing on the composition as a whole, it seems to embody enough, both of inspirational and structural excellence, to live a useful life for some time to come.

For America there has been relatively small opportunity to become acquainted with the Reger muse, yet here and there one finds one of Reger's representative pupils. One of these, Mortimer Wilson, already composer of five symphonies, three sonatas, for piano and violin, besides other chamber music and many smaller forms, has written the following estimate of his former master:

> He has been called "the greatest classic talent since Schubert." Though his followers in Europe and America seem to be few enough at the present time, an interest in his works will in time no doubt come to be general, in keeping with the usual custom of strewing flowers upon a hero's grave. But this condition will materialize only after a great deal of "listening" and thoughtful study on the part of specialist and layman alike. As Americans, we are accused of embracing every opportunity we may have for lauding the personages and efforts of the old-world artist; but strange to say, we stand in the case of Reger, either silent or nonplussed. He has been decried by some of our best musicians, and "taken up" for a time by others. His heartiest supporters in this country have, for the moment, been brave; but in the face of the public's usual determination to be amused without exerting too much mental energy, they have been forced to postpone protracted campaigns in Reger's behalf.
>
> How then should we get at the matter? Is the composer, or are we, at fault? One must decide either that *he* is a humbug, or that *we* are inadequate to his needs as an audience. We might refer to Beecher's trite remark, "When the Lord calls a minister, he also calls an audience to listen to him." We doubt that the fundamental tenets of religion and the technics of modern composition and appreciation have much in common, unless we take the standpoint that Reger is a minister with a new gospel—which is not the case at all. I fancy the final understanding will come when Mozart, Beethoven, Schubert, Brahms, Schumann, Strauss, Debussy, Tschaikowsky, are really appreciated. The path to Reger will then be hewn; for, in truth, this master is a composite picture of Handel, Haydn—even of Palestrina—Bach,

Prof. Dr.
Max Reger

AUTOGRAPH OF MAX REGER

MAX REGER AT THE PIANO

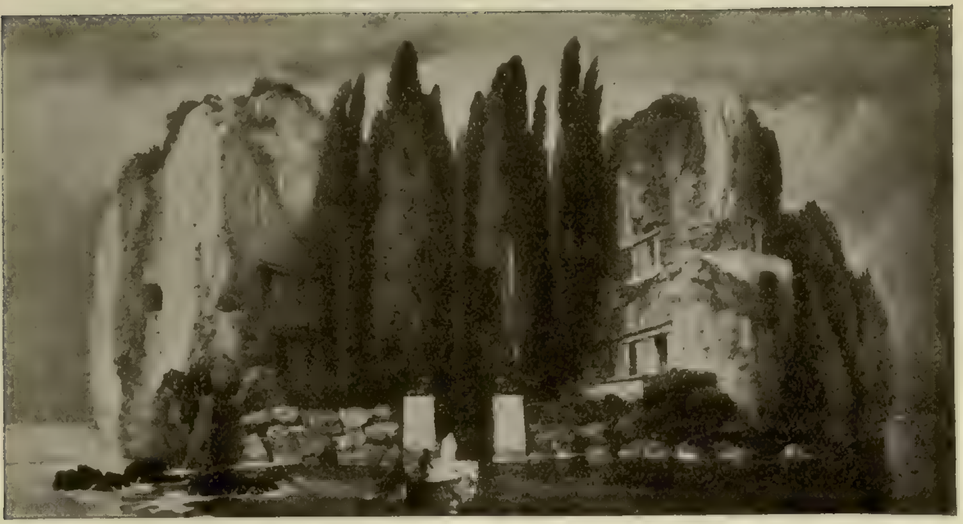
Wagner, and all their line. To this is added a molding force born of modern personality and ideals; a most exhaustive digest and appreciation of all that is, or was, the best in art; a pathetic respect for tradition; a musical idealism always adequate; and to top it all, a keen sense of humor. Reger's pride was as childish as that of most of us; his ambition of such a nature that it fairly radiated from him and encompassed all who came near him. He wrote always from pleasure, not from a sense of duty, and while his published works are profuse in number, they represent only one for every two composed—the extras having been abandoned, often for the writing of another work which "buzzed" and superseded the one then in hand. As he never was without "buzzings," he never had time to return to works he had left unfinished.

What then shall we make of all this? Must we conclude that another Cervantes creation has come among us? Or are *we* really the Don Quixote? As an "anarchist" his classification would be a failure, for he has done nothing which Haydn might not have done had there been ears at that time to hear. As a "murderer" of the musical material one can never accuse him—his consummate mastery would preclude this, even if his taste were not unassailable. Neither was he a "lunatic"—his daily life, and unselfish interests prove this. As a "prophet" he can lay no claim. Is he then to be classed, as Wagner's modesty provoked him to classify himself, as one who accomplished a combination of the arts; those arts combining the technic of former masters, their systems of workmanship, ideals and imaginations brought down to the present time plus an enormous talent and poetic insight?

Viewed from this standpoint, Max Reger becomes as lucid as a Mozart sonata. In Max Reger's reckoning, to be "commonplace" was the greatest sin—the "beaten path" never to be trod. Though probably everything had been said by Bach and his followers, there were, nevertheless, new ears to hear, since the older classicists had ceased to speak, and these ears must have advanced. Consequently the preparation for an appreciation of Reger is based upon a simple process—one's ability to hear fast enough. His works will need no defense after that. The solidity is not as supposed cumbersome, but most natural and easy-flowing. When one realizes that any anticipation of what is to follow will be usually wrong, one has found whence the trouble comes, since—it is not "the beaten path." An open mind, as well as an open ear, is then needed, for the idiom becomes apparent only in this way.

It is perhaps too early definitely to place this man; but when his position shall have been assigned, assuredly it will be a high one and unshakably grounded. His influence upon the future must be reckoned with just so long as the purity of counterpoint in its absoluteness is a factor in art forms; and may God save the day when it is not!

Following up Mr. Wilson's unusually lucid estimate, in which he recognizes that



THE ISLE OF DEATH

Painting by Arnold Böcklin, used by Reger as the basis of a symphonic poem.

"the ears to hear" constitute the main problem, a portion of a paper on "Max Reger," sent by the writer to the New York State Music Teachers' Convention at Syracuse in 1910, may reinforce a point on which both agree.

The opportunity to send a message on the work and tendencies of composer Max Reger is an especially agreeable one. It is the duty of every person leading the life of a purveyor of news, not only to chronicle affairs as they pass, but also to see with the vision of a prophet, if he can. Now the art of Max Reger is unavoidably a subject for prophecy to the uninitiated, for it simply will not stand revealed of itself.

With Reger, as with no other composer since Wagner, to acquire true appreciation is analogous to acquiring a religious faith in that it is a personal matter with every auditor. In this it is necessary, sooner or later, that every one must have worked out his own salvation. The Reger product cannot be accepted and enjoyed on the recommendation of any of the powers. To all ears of the first decade of the twentieth century the full appreciation of Reger has had to be acquired by much hearing. There was no appeal from the ruling, and the law is destined to stand unless hammered down by other strange tonalities of his contemporaries or his imitators.

It will be fatal to any who say, in consequence, that they will wish to know nothing of a composition that cannot immediately speak for itself, in terms intelligible to all. On such policy we would have never yet accepted Wagner or Brahms, neither the Johann Sebastian Bach of two centuries ago. The compositional art of Bach did slumber through a full century following the death of that great master, and in Leipsic itself, where Mendelssohn stood so strongly for his cause, it has been now only a couple of decades since the public actually enjoyed any but Bach's plainer and more tuneful works. It was even the happy fate of the supposed discords of a Wagner to arrive in good time still to prepare the ears for Johann Sebastian Bach, in the universality of his genius. Likewise, the strange tonality which prevails in the modern French school does not oppose the Reger cause, but is making a school for Reger as fast as it can. And whoever comes to the right capacity for hearing will find that the Bavarian is writing far the greatest message of all.

Before leaving the topic it may be pertinent to inquire just how much hearing of Reger may be necessary for final musical redemption. In the personal case of the writer, he had kept on his stand for four years the seven Sonatas, Op. 91, for violin alone; had heard the Beethoven two-piano Variations four times; the Violin Concerto seven times; the Orchestral Prologue twice; the Orchestral Serenade twice; the two-piano Introduction, Passacaglia and Fugue three times; the Bach Piano Variations and Fugue twice, as also the choral "Gesang der Verklaerten," "Die Nonne" and the Cello Sonata, Op. 78, once each; the B-A-C-H Organ Fantasy and Fugue twice; the Hiller Variations and Fugue five times; the quartet, Op. 109, three times; the F-sharp minor Violin and Piano Sonata four times; the Clarinet Sonata twice; the D minor String Quartet, Op. 74, twice; the String Trio, Op. 77b, twice; the Violin Suite in Old Style twice.

With the exception of the five programs of the Dortmund festival, all of this music was heard during four years of the usual concert life of Leipsic, industriously attending all available public and private rehearsals.

For the progressive appreciation of the above, continual playing of the seven violin sonatas, Op. 91, as well as the many examples of piano modulations included in Reger's "Key to Modulation" may have constituted the most intensive means of acquiring a feeling for the tonalities. With the "willingness to hear" conceded from the very first attendance upon a Reger program, it was possible greatly to appreciate first performances of some of the greatest of these works, as the Hiller Variations and the Orchestral Prologue. In the case of the concertos for violin and for piano, that was not nearly possible, but finally, at the end of eight years one was amply able to hear and enjoy a new Reger composition with about the same complacency that one hears one of the lesser known chamber music compositions of Beethoven, or of any other of the accepted polyphonic and symphonic masters.

BRUCKNER, MAHLER AND THEIR SUCCESSORS

BY

EUGENE E. SIMPSON

IN any consideration of the works of Anton Bruckner (1824-1896), his pupil, Gustav Mahler (1860-1911), and their successors, there is little need this late day to discuss the texture of their product, but it is pertinent to speculate upon the place which the world may grant them in the future. There is no problem as to the abstract value which their compositions represent, since those are seen to be wholly sincere and wholly worthy of a high place among the many forms of human discourse. There exists only the practical problem of the changing fashions in the concert life of the world—whether these composers and their strong contemporaries like Reger, Schönberg and Korngold will prove to be needed in future repertories. If among the thousands of prolific composers of the last two centuries the present day repertory holds fast only to Bach, Beethoven, Chopin, Liszt, Schumann, Tschaikowsky, and Brahms, with a little of Scarlatti, Tartini, Gluck, Mozart, Weber, Berlioz, Mendelssohn and Grieg, then one may easily question who it is that will remain as casual and welcome guest, and who may become the indispensable member of the household.

Even now it should be confessed that without regard to the exact degree of one's individual love for this music, there is danger in any direct answer, because as a futurity the matter is subject to all the musical world's vagaries, and in the past those have been legion. Nevertheless there is one strong premise which may be offered unqualifiedly—that the eighteen symphonies, and the usual choral by-products of these two composers, represent the greatest and most homogeneous of all repositories of music-religious mysticism. That statement is in nowise affected by the circumstance that Bruckner's works are strongly dominated by Richard Wagner, while Mahler, as a veritable stylistic omnibus, was enabled to carry influences, not alone of Bruckner and Wagner, but of all the world's other important music-dialectic sources, not even scorning those of the older Italian operas. Also, that Bruckner was a singularly devout adherent to the Catholic faith and that Mahler was a Jew alters nothing in the premise, for their thought in music was continually directed toward the celestial and the more somber relations of life, and it might seem that the technic of symphonic discourse did not yet differentiate the creeds.

For a broader understanding of the life currents which drove these men to the profuse expression of their moods, one should look briefly into the details of their musical training and their environment. Without wishing in any way to exaggerate the picture, it is shown that Bruckner was the son of a poor Austrian schoolmaster, as indeed all Austrian schoolmasters are poor. Upon the early death of his father, he became a chorister in a collegiate church, then succeeded his father in the needy profession of an assistant schoolmaster at Windhag, near Freistadt. Almost wholly through self-help, Bruckner gradually raised his musical knowledge to take part in an organist competition at Linz. This was in 1855, when he was thirty-one years old. The next twelve years of his homely yet potent genius, with a bit of study in trips to Vienna, sufficed to raise him to the organist post of the Vienna Court Opera and a teacher's post at the Imperial Music Institute, while the eleventh of those years had marked the creation of his first symphony. Henceforth his life was comparatively easy, still always marked by his great religious sincerity, marked modesty and a personal simplicity in perfect keeping with his homely beginning.

In the life of Mahler, who was born in the Bohemian town of Kalischt, the temporal conditions surrounding his youth seem not to have been severe, for he was at least enabled to attend the usual high school (Gymnasium) of the time, and even to study at Vienna University while carrying on music-theoretic training under Bruckner. It does not matter that the personal details of his early life are less known than the musical, for the world long since has come to see in the mere fact of his race sufficient basis for the idealistic in his music, with the tragic outlook upon life.

Going somewhat deeper into the position which Bruckner held in the world, the most salient group of circumstances is inseparable from those which touched the progress of Richard Wagner and Johannes Brahms, since all three of these composers came simultaneously to their finest periods of productivity. Typifying the arrival of nearly every great master of the musical world, each of these became the center of heated controversy. As usual, the various approbations and dissensions were not confined to the merits of any composer alone—his friends invariably assaulted some other artistic citadel, as if the right place to build a temple would be upon the ruins of the old.

As to the nonsensical rivalries of those times, it availed nothing that Wagner was solely a music-dramatist and Brahms solely a symphonist; their friends still projected these cross relations into a semblance of opposing interests. The direct result upon the affairs of Brahms was, that for about two generations his great symphonies remained coldly withheld from the highly important concert life of Munich, which city was for many years thus wildly employed in an exclusive idolization of Wagner. In the same connection, the Max Reger article in the present volume incidentally remarks that it was fifteen years after Brahms' death when Munich gave this great master the belated honor of a festival of his works.

From the innocent occurrence that out of the artistic turmoil which prevailed in the musical world, Bruckner's convictions could make him nothing but a pronounced champion of the complete Wagner, and that he was either unable or unwilling to prevent his own symphonies from partaking strikingly of the orchestral color and the very mood of the Wagner music dramas, it was inevitable that Bruckner was also projected into a false rivalry with Brahms. Though neither of these composers is thought to have had part in the agitation, there was at least a more reasonable ground for a contest, since symphony could be posed against symphony. In final judgment of such rivalries, after forty years it is difficult to say whether the world lost or gained. Had it not been for the intensification thus afforded, any one of the three composers mentioned might have waited much longer for recognition than he did, since nothing in art kills so surely as lethargy.

Before going further into the affairs of Bruckner, Mahler and those who grew up after them, it may be helpful briefly to indicate the character of some of their compositions, through the specific medium of contemporary concert reports. As concerns the Bruckner eighth symphony:

> The Bruckner second symphony was conceived in much beauty, if already with the composer mannerisms that remained with Bruckner through his nine symphonies; but the second proved to be of the lightest spiritual power of all, and required but fifty minutes to play, while the eighth symphony has shown some of the finest inspiration, often in the highest degree Wagnerian, also fully withstanding the Wagnerian endurance test, and playing for an hour and fourteen minutes, in the authoritative Nikisch tempos. The Wagnerian relation was but barely noticeable in the first movement, where there was some particularly intense and noble inspiration in evidence. Strangely enough, the main figure of the second movement Scherzo would have been entirely impossible without the Mendelssohn "Midsummer Night's Dream" overture as forerunner, yet this strong Scherzo picture had for a contrasting theme, one of the slow, half-funereal moods which had so large a part in the Bruckner life. In the succeeding Adagio, which alone played for twenty-five minutes, it was impossible to disassociate Wagner, since his influence was in evidence in the musical texture and still more the typical use of the horns, the low strings of violins and violas, finally employing much tremolo and concluding in pronounced "Waldweben" writing. The fourth movement came in large array of Bruckner's own use of the horns, a beautiful and very individual assignment for the violins, the ever-recurring pizzicato of the contrabasses, and the most vigorous hammering of kettle drums in a long climax which again faded away to a close.

And summarizing on the composer's great E minor mass:

> It is doubtful if any one of the Bruckner symphonies can show the composer's real genius more clearly than it is shown in this mass, where every contrapuntal line for orchestra is thrown upon the canvas with the sharpness of a steel engraving. Here it is once more the genius for simplicity, for a single clarinet or horn above the chorus may be responsible for the entire color. At any rate, an intellect of the highest power is necessary to the creation of so noble music in so plastic means, and the whole effect of the mass is therefore one of most striking individuality and sublime musical content.

In direct comparison with Bruckner, the following on Mahler's ninth symphony is to the point:

> The symphony was first brought to the public ear at the Vienna festival in 1912, thirteen months after the death of the composer. In nearly all its hour and thirteen minutes actual playing length, it has exactly the element which is ever absent in Bruckner, and that is the one idea of logic and dogged devotion to treatment of the fixed thematic materials. In view of the sturdy type of work, which is the ideal type for all symphonic forms, Mahler's ninth symphony will have that much with which to furnish pleasure to many who have not yet felt sympathy for the strange, the Oriental or transcendental mood worlds in which he moved about through long episodes of his symphonies. Nevertheless, there is in his ninth symphony a feature tending to disturb the idea of homogeneity first secured by industrious work in thematics. The fault lies in the unending stopping and starting, as if the movement were once complete, but that some other member of the orchestra had begged for one more chance to play. The first movement suffers perceptibly from this unfinished, eleventh-hour gossiping by every player who may happen to straggle in, so that the last few minutes of the movement are in thus far disturbing to the effect once gained from the beautiful materials employed.
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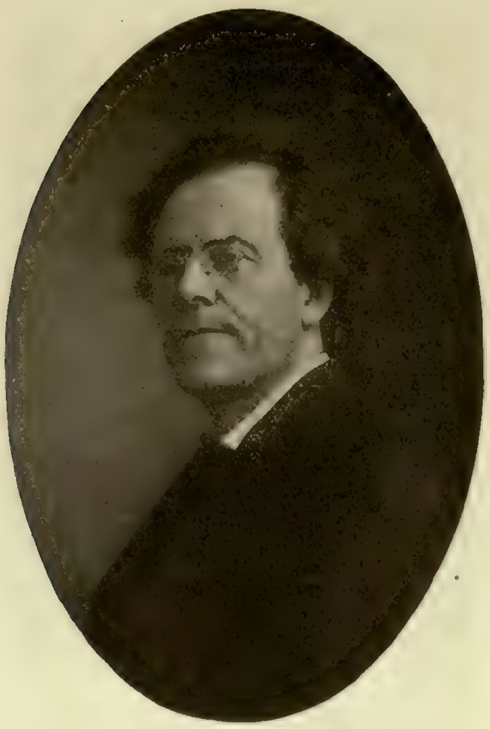
> The fault is likewise a specialty of another gifted composer who writes long works, and that is Max Reger. But in this, Beethoven was also an offender long before their time. Both the Reger interpreting art and composing art con-

ANTON BRUCKNER

tribute to the disturbance, just as Mr. Walter's interpreting art failed to read out such false closes in the Mahler symphony. The musical content of this symphony is about that of any of his other works and that often represents high mood power, invariably taking expression in a very plain, at times homely, often borrowed dialect. Nobody who has heard Mahler's other symphonies will go wrong in surmise of the strange and wonderfully effective devices invented and employed, but there is one thing more to report as an item of progress. The strange effects here employed are not of such nature as to annoy, as was true of those in every other symphony, even including his immensely impressive eighth.



GUSTAV MAHLER

Mahler's style may be further judged from a discussion of his six-movement "Lied der Erde" for solo and chorus voices with orchestra:

> The three tenor numbers are by far the less earnest in content, as they also require only a total of seventeen minutes to give. The three numbers for contralto are of very great beauty, and it may be that the last section, requiring just thirty minutes to perform, is among the greatest mood monuments that has ever been set in tone. The musician can never forget the one reservation, and that is that Mahler's musical dialect is always one of the utmost simplicity, sometimes directly commonplace; yet in the dialect at his command, the composer had extraordinary impulses to convey. The contralto's first solo is already a picture of great power. Her second solo sings of beauty and grace, in many Oriental colors. The long finale sings of parting, and there is lyric tragedy of overwhelming intensity. Mahler has then brought to the orchestral palette some of his most wonderful colors.

Of the extreme elements which may have arisen after Bruckner and Mahler to continue or still further involve the harmonic and orchestral fabric of composition, the contemporaneous composers of Russia and France have been already considered in special articles in the present series. Particularly in the general article on Russia, there is set forth the fact that at the first and second decades of the twentieth century, the art of complex instrumentation and great harmonic intensity was property common to all. Then for Central Europe, and most directly associated with the traditions and the territory of Bruckner and Mahler, there were coming forward just at the death of Mahler, Arnold Schönberg (1874—) and Eric Korngold (1897—).

The boy Korngold had come into public notice with a stage pantomime, "The Snowman," written when he was about ten years old. There was still a great deal of Viennese operetta spirit in the music, though still an extraordinary performance for a child. Besides fantastic piano pieces, a piano trio, and two sonatas for piano, when he was fourteen years old Korngold wrote an "Overture to a Drama" (Schauspiel), which was of the largest modern orchestral scope, but was even more remarkable because written entirely in complete score or partitur—that is, entirely without sketches of any kind. It was simply a free discourse on which he wrote a page or two of score every day through the summer vacation of 1911. Again quoting from a concert report:

> The Korngold overture plays for thirteen minutes in heavy modern scoring of great tonal brilliancy and polish. The present state of the boy's uncommon genius manifests itself in occasional rare touches, rather than in the main

character of the musical dialect employed. Thus one would have to classify this work as one often related to the Richard Strauss type of phrase building, and it has the occasional ecstatic, lyric content of nearly every Strauss composition. Though these general features are perfectly easy of identification, the overture is none the less a remarkable example of beautiful music, written in steady inspiration and perfect sequence.

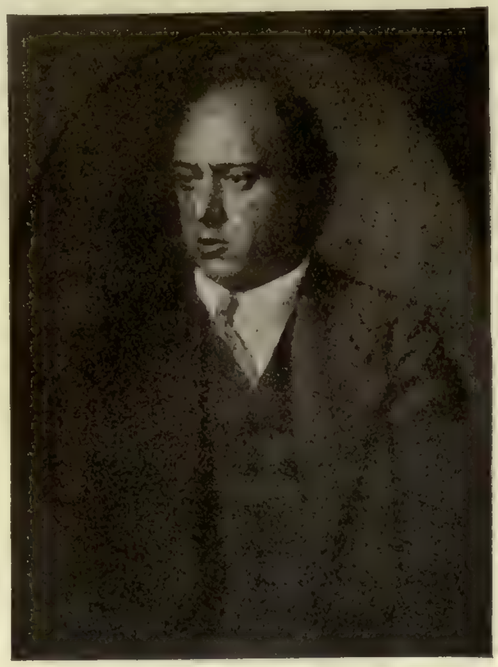
Among characteristics that one first hears in the Korngold overture are the strange throbbing effects produced by some mordent or short trill of the muted violins. The horns come into heavy modern operatic sighing to harp accompaniment, and the interrupted throbbing resumes over muffled horn, in beautiful slow song. After some kind of proclamation over the whole orchestra, the Strauss relation first becomes strongly apparent in the large episode directly ensuing. There is further a very beautiful piece in modern operatic spirit, played quietly by clarinet, then soon reinforced by the entire orchestra. A short, broad waltz, in full dance manner, is introduced and still later repeated. There is a good deal of the Strauss spirit again until near the close.

The Korngold music may be further indicated by discussion of his other works.

The progress from the piano trio to the sonata was very marked, with frequent strange harmonic effects in going by. For the composing of these works the boy had also employed the dominating musical dialect of his time, and that was the poorer dialect of phrase-building modeled after the operas and the symphonic poems, rather than after the better rhythmic and canonic type of Beethoven and the rest of the symphonic classics. However unlucky may have been the choice, one must never forget that the boy still represents an individuality of the highest rank, which is still more abundantly shown in the rare freedom of the fairy pictures. The proverbial wildness of youth is shown here in full bloom, and no musician is able to sit through a recital of these works without feeling himself in the presence of a unique gift, still manifesting itself in reasonable health and order.

Among the first occasions on which the musical world began hearing of Arnold Schönberg as a modern apparition, was when the great master and critic, Ferruccio Busoni, wrote that here was a composer who would have to be considered in future calculations. At about the same time, musicians were hearing of some very vague piano pieces, and almost simultaneously a committee of Schönberg pupils and admirers were taking definite steps toward having some of the composer's larger orchestral works performed. Then Schönberg changed his residence from Vienna to Berlin, and received pupils while giving a series of lectures in which he discussed his own views of composition.

In the Schönberg piano pieces earliest heard, their tonal complications were in part exaggerated by their reflective, non-rhythmic playing manner. The composer's early string sextet, "Transcendent Night" (Verklärte Nacht), on a title of a Dehnel poem, was found to be a work of very great beauty, possibly in the mood of Wagner's "Tristan," where the ever firm harmonic fabric was a highly satisfying feature. However, his orchestral "Chamber Symphonie," and the string quartet, Op. 7, soon arrived, in such revolutionary intricacy as to vex the conservatives and cause even some of the strong admirers of Schönberg's former works to hesitate.


ARNOLD SCHÖNBERG

When the public doubt thus aroused was at its highest, there came a series of reassuring performances of the very beautiful "Gurrelieder," comprising an all evening entertainment for orchestra, chorus and vocal soloists. The composer had begun these some years before, had laid them aside, then completed them at a time when his style had undergone a decided change. The difference was apparent to their composer and to the average gifted amateur who studied them, yet to the ordinary concert visitor they still constituted an imposing entertainment. The work is divided into twenty parts, to require about two hours and a half for performance. The chorus has nothing to do but look on for the first two hours, an intermission having occupied twenty-five minutes between the first and second large divisions. Quoting further:

> Proceeding at once to a consideration of the music, it is only fair to say that throughout the work it is seldom possible to forget Richard Wagner, either for the actual musical feeling or the main school and color of the instrumentation. Notwithstanding an overwhelming amount of Wagnerian music, there is still an overwhelming amount of the purest Schönberg. The phenomenon is felt at its highest, while observing how remarkably the Schönberg instrumentation springs up out of the sublime reflection and the depth of the Schönberg inspiration. In this stated spirit and strongly Wagnerian type of instrumentation, Schönberg goes much further and calls up fabulously interesting and fanciful mood and tone pictures of forest and field. On the purely musical side he has written for the solo voices a material often representing the highest attainable stage of concert repose and poetic reflection.
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> The Jacobsen poem on which the songs are written depicts King Waldemar's journey to the Gurre Island, to visit the maid Tove Lille. Later the forest dove proclaims Tove's death, which was brought about through the Queen's revenge. Because of the loss of Tove, Waldemar blasphemes the Lord, and he becomes a type of the wandering huntsman of Northern legend.
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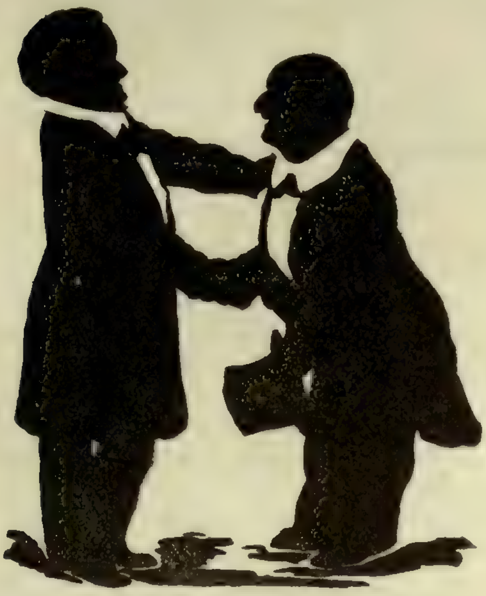
> In the Schönberg composition these choruses are employed to depict the wild hunting scenes of the dead. The first two sections predominate in music of the forest and the many phases of the deeply inspired love scenes. Notwithstanding Schönberg's abstract musical talent, the first ten songs occasionally lapse to modern romantic conventional, and the auditor instinctively wishes again for the wild instrumentation and rhythmic change which are then later delivered in plenty. Whoever finds it difficult to understand how so much true Wagner can mix with so much true Schönberg may find voluminous precedent in the Mozart-Haydn of Beethoven; the Mozart-Schumann of Tschaikowsky; the Wagner-Liszt-Tschaikowsky of Richard Strauss, and the Bach-Schumann-Brahms-Palestrina of Max Reger—all noble combinations which have given out prodigally of that which inspires and elevates.

As to the Schönberg string quartet, Op. 7, it required fifty-one minutes for performance, given without pause. It was music of extraordinary beauty and individuality, if also suffering the public disadvantage which every long work undergoes at a first hearing. In all the discussion for and against and about Schönberg, there will be this much permanently valid—that he is a composer of very unusual musical gift and great accomplishment.

The very strange "Chamber Symphony," following the performance of a Richard Strauss orchestral preludium, is said to have ushered in real guessing. It was so radical as actually to have angered many of the auditors, so that there was hissing with right good will,—and still the hissing could not affect the large musical value of the work. Compared with the quartet, the chamber symphony is in slightly easier hearing, on account of the broader canvas, yet this work had incidents which were really difficult for the ear to take. Nevertheless, when the music had proceeded for some minutes, it was possible to feel that in instrumentation Schönberg was not very many leagues in advance of his near contemporaries, Strauss, Bruckner and Mahler. The art of instrumentation, even in its most striking forms, had become indeed universal.

Returning briefly to speculate upon the possible future of Bruckner and Mahler's vast fund of musical mysticism, one must restate the conviction that the world's literature furnishes as yet absolutely no counterpart. There was hope that a similar fund might rest in the works of Scriabin, who was cut off in a comparative youth of forty-four years. Certainly Scriabin was avowedly seeking exactly that which Bruckner and Mahler sought, and it must be said that the outward conditions of success were largely on his side. If, in fact, many of his piano works in the larger classic forms still partook slightly of the nature of miniature, his orchestral writing in such as the "Poème Divine," "Poème Extase" and "Prometheus" was infinitely more concise and compact in form than the massive creations of the two music-religious Austrians. Notwithstanding all this in his favor, as has been already suggested in the paper on Modern Russian Music, in the present volume, Scriabin might still have failed because time may prove that he lacked in those qualities of poetic grace and mood necessary to move the musical public. On the other hand, if Bruckner and Mahler had possessed the acumen to create their works in the practical logic and conciseness of their sublime contemporary, Brahms, they would have been occupying ere now the place of the choicest strongholds in the world's music repertories.

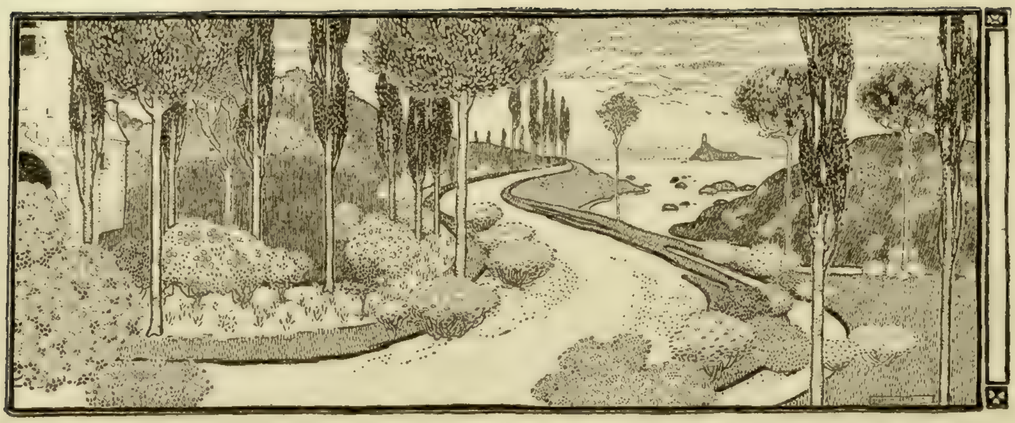


WAGNER AND BRUCKNER

Cartoon by Becker

For the rest, there remains the question, whether in the usual evolutions of practical fashion in concert going, the public may occasionally revert to a condition of willingness to sit all evening at an entertainment. As yet the extremes, aside from the Bruckner and Mahler symphonies, have been found in the Wagner operas of "Siegfried," "Götterdämmerung" and "Die Meistersinger," each of which requires from four and a half to five hours. It is certain that upon the appearance of the Strauss one-act operas, "Salome" and "Elektra," each occupying a single period of an hour and forty minutes, that length of entertainment was ideally gauged to the hurried spirit of the time; yet in theory one should welcome the principle that nearly any length were justifiable if only the discourse were of such consistent and unbroken power as to command attention, while providing at the same time the most necessary and rational elements of relief.

Finally it is not entirely impossible to discern a saviour in the future Schönberg. Korngold is as yet too well at home in the ways of youth to have begun bothering with religious and philosophical problems of life. Schönberg may be just now at the age of his greatest desire for technical complexity, and in the usual history of an art mentality, age tempers and clears up the intellect. It is at least true that his past performances in mood and abstract musical beauty are voluminous proof of his great gifts. Possibly the succeeding years will allow him to create a large and useful repertory in fields related to those already powerfully touched by Bruckner and Mahler. Meantime the world's concert map shows here and there a bit of territory long since strongly occupied by these two great spirits, and time may increase their power.



RICHARD STRAUSS

BY

ROMAIN ROLLAND

RICHARD STRAUSS was born in Munich on June 2, 1864. His father, a well-known virtuoso, was first horn in the Royal orchestra, and his mother was a daughter of the brewer Pschorr. He was brought up among musical surroundings. At four years old he played the piano, and at six he composed little dances, *Lieder,* sonatas, and even overtures for the orchestra. Perhaps this extreme artistic precocity has had something to do with the feverish character of his talents by keeping his nerves in a state of tension and unduly exciting his mind. At school he composed choruses for some of Sophocles' tragedies. In 1881, Hermann Levi had one of the young collegian's symphonies performed by his orchestra. At the University he spent his time in writing instrumental music. Then Bülow and Radecke made him play in Berlin; and Bülow, who became very fond of him, had him brought to Meiningen as Musikdirector. From 1886 to 1889 he held the same post at the Hoftheater in Munich. From 1889 to 1894 he was Kapellmeister at the Hoftheater in Weimar. He returned to Munich in 1894 as Hofkapellmeister, and in 1896 succeeded Hermann Levi. Finally he left Munich for Berlin, where at present he conducts the orchestra of the Royal Opera.

Two things should be particularly noted in his life: the influence of Alexander Ritter—to whom he has shown much gratitude—and his travels in the south of Europe. He made Ritter's acquaintance in 1885. This musician was a nephew of Wagner's, and died some years ago. His music is practically unknown outside of Germany, though he wrote two well-known operas, "Fauler Hans" and "Wem die Krone?" and was the first composer, according to Strauss, to introduce Wagnerian methods into the *Lied.* He is often discussed in Bülow's and Liszt's letters. "Before I met him," says Strauss, "I had been brought up on strictly classical lines; I had lived entirely on Haydn, Mozart and Beethoven, and had just been studying Mendelssohn, Chopin, Schumann and Brahms. It is to Ritter alone I am indebted for my knowledge of Liszt and Wagner; it was he who showed me the importance of the writings and works of these two masters in the history of art. It was he who by years of lessons and kindly counsel made me a *Zukunftsmusiker,* and set my feet on a road where now I can walk unaided and alone. It was he also who initiated me into Schopenhauer's philosophy."

The second influence, that of the South, dates from April, 1886, and seems to have left an indelible impression upon Strauss. He visited Rome and Naples for the first time, and came back with a symphonic fantasia called "Aus Italien." In the spring of 1892, after a sharp attack of pneumonia, he traveled for a year and a half in Greece, Egypt and Sicily. The tranquillity of these favored countries filled him with never-ending regret. The North has depressed him since then, "The eternal gray of the North and its phantom shadows without a sun." When I saw him at Charlottenburg one chilly April day, he told me with a sigh that he could compose nothing in winter, and that he longed for the warmth and light of Italy. His music is infected by that longing; and it makes one feel how his spirit suffers in the gloom of Germany, and ever yearns for the colors and laughter and the joy of the South. Like the musician that Nietzsche dreamed of,* he seems "to hear ringing in his ears the prelude of a deeper, stronger music, perhaps a more wayward and mysterious music; a music that is super-German, which, unlike other music, would not die away, nor pale, nor grow dull beside the blue and wanton sea and the clear Mediterranean sky; a music super-European, which would hold its own even by the dark sunsets of the desert; a music whose soul is akin to the palm-trees; a music that knows how to live and move among great beasts of prey, beautiful and solitary; a music whose supreme charm is its ignorance of good and evil. Only from time to time perhaps there would flit over it the longing of the sailor for home, golden shadows, and gentle weaknesses; and toward it would come flying from afar the thousand tints of the setting of a moral world that men no longer understood; and to these belated fugitives it would extend its hospitality and sympathy." But it is always the North, the melancholy of the North, and "all the sadness of mankind," mental anguish, the thought of death, and the tyranny of life, that come and weigh down afresh his spirit hungering for light, and force it into feverish speculation and bitter argument. Perhaps it is better so.

Richard Strauss is both a poet and a musician. These two natures live together in him, and each strives to get the better of the other. The balance is not always well maintained; but when he does succeed in keeping it by sheer force of will the union of these two talents, directed to the same end, produces an effect more powerful than any known since Wagner's time. Both natures have their source in a mind filled with heroic thoughts, a rarer possession, I consider, than a talent for either music or poetry. There are other great musicians in Europe, but Strauss is something more than a great musician, for he is able to create a hero.

RICHARD STRAUSS

When one talks of heroes one is thinking of drama. Dramatic art is everywhere in Strauss's music, even in works that seem least adapted to it, such as his *Lieder* and compositions of pure music. It is most evident in his symphonic poems, which are the most important part of his work. These poems are: "Aus Italien" (1886), "Macbeth" (1887), "Don Juan" (1888), "Tod und Verklärung" (1889), "Till Eulenspiegel" (1894), "Also Sprach Zarathustra" (1895), "Don Quixote" (1897), "Heldenleben" (1898), "Symphonia Domestica" (1904), and "Natursymphonie" (1915).

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* "Beyond Good and Evil," 1886. I hope I may be excused for introducing Nietzsche here, but his thoughts seem constantly to be reflected in Strauss, and to throw much light on the soul of modern Germany.

I shall not say much about the earlier works, where the mind and manner of the artist is taking shape. The "Wanderer's Sturmlied," the song of a traveler during a storm, op. 14, is a vocal sextette with an orchestral accompaniment, whose subject is taken from a poem of Goethe's. It was written before Strauss met Ritter, and its construction is after the manner of Brahms and shows a rather affected thought and style. "Aus Italien" (op. 16) is an exuberant picture of impressions of his tour in Italy, of the ruins at Rome, the seashore at Sorrento, and the life of the Italian people. "Macbeth" (op. 23) gives us a rather undistinguished series of musical interpretations of poetical subjects. "Don Juan" (op. 20) is much finer, and translates Lenau's poem into music with bombastic vigor, showing us the hero who dreams of grasping all the joy of the world, and how he fails, and dies after he has lost faith in everything.

"Tod und Verklärung" ("Death and Transfiguration," op. 24) * marks considerable progress in Strauss's thought and style. It is still one of the most stirring of Strauss's works, and the one that is conceived with the most perfect unity. It was inspired by a poem of Alexander Ritter's, and I will give you an idea of its subject.

In a wretched room, lit only by a night-light, a sick man lies in bed. Death draws near him in the midst of awe-inspiring silence. The unhappy man seems to wander in his mind at times, and to find comfort in past memories. His life passes before his eyes; his innocent childhood, his happy youth, the struggles of middle age, and his efforts to attain the splendid goal of his desires, which always eludes him. He had been striving all his life for this goal, and at last though it was within reach, when Death, in a voice of thunder, cries suddenly, "Stop!" And even now in his agony he struggles desperately, being set upon realizing his dream; but the hand of Death is crushing life out of his body, and night is creeping on. Then resounds in the heavens the promise of that happiness which he had vainly sought for on earth—Redemption and Transfiguration.

Richard Strauss's friends protested vigorously against this orthodox ending, and Seidl, Jorisenne and Wilhelm Mauke pretended that the subject was something loftier, that it was the eternal struggle of the soul against its lower self and its deliverance by means of art. I shall not enter into that discussion, though I think that such a cold and commonplace symbolism is much less interesting than the struggle with death, which one feels in every note of the composition. It is a classical work, comparatively speaking; broad and majestic and almost like Beethoven in style. The realism of the subject in the hallucinations of the dying man, the shiverings of fever, the throbbing of the veins, and the despairing agony, is transfigured by the purity of the form in which it is cast. It is realism after the manner of the symphony in C minor, where Beethoven argues with Destiny. If all suggestion of a program is taken away, the symphony still remains intelligible and impressive by its harmonious expression of feeling. Many German musicians think that Strauss has reached the highest point of his work in "Tod und Verklärung." But I am far from agreeing with them, and believe myself that his art has developed enormously as the result of it. It is true it is the summit of one period of his life, containing the essence of all that is best in it; but "Heldenleben" marks the second period, and is its corner stone. How the force and fullness of his feeling has grown since that first period! But he has never refound the delicate and melodious purity of soul and youthful grace of his earlier work, which still shines out in "Guntram," and is then effaced.

Strauss directed Wagner's dramas at Weimar from 1889. While breathing their

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* Composed in 1889, and performed for the first time at Eisenach in 1890.

atmosphere he turned his attention to the theatre, and wrote the libretto of his opera "Guntram." Illness interrupted his work, and he was in Egypt when he took it up again. The music of the first act was written between December, 1892, and February, 1893, while traveling between Cairo and Luxor; the second act was finished in June, 1893, in Sicily, and the third act early in September, 1893, in Bavaria. There is, however, no trace of an oriental atmosphere in this music. We find rather the melodies of Italy, the reflections of a mellow light, and a resigned calm. I feel in it the languid mind of the convalescent, almost the heart of a young girl whose tears are ready to flow, though she is smiling a little at her own sad dreams. It seems to me that Strauss must have a sacred affection for this work, which owes its inspiration to the undefinable impressions of convalescence. His fever fell asleep in it, and certain passages are full of the caressing touch of nature, and recall Berlioz's "Les Troyens." But too often the music is superficial and conventional, and the tyranny of Wagner makes itself felt—a rare enough occurrence in Strauss's other works. The poem is interesting; Strauss has put much of himself into it, and one is conscious of the crisis that unsettled his broad-minded but often self-satisfied and inconsistent ideas.

"Guntram" was the cause of bitter disappointment to its author. He did not succeed in getting it produced at Munich, for the orchestra and singers declared that the music could not be performed. It is even said that they got an eminent critic to draw up a formal document, which they sent to Strauss, certifying that "Guntram" was not meant to be sung. The chief difficulty was the length of the principal part, which took up by itself, in its musings and discourses, the equivalent of an act and a half. Some of its monologues, like the song in the second act, last half an hour on end. Nevertheless, "Guntram" was performed at Weimar on May 16, 1894. A little while afterward Strauss married the singer who played Freihild, Pauline de Ahna, who had also created Elizabeth in "Tannhäuser" at Bayreuth, and who has since devoted herself to the interpretation of her husband's *Lieder*.

But the rancor of his failure at the theatre still remained with Strauss, and he turned his attention again to the symphonic poem, in which he showed more and more marked dramatic tendencies, and a soul which daily grew prouder and more scornful. You should hear him speak in cold disdain of the theatre-going public—"that collection of bankers and tradespeople and miserable seekers after pleasure"—to know the sore that this triumphant artist hides. For not only was the theatre long closed to him, but by an additional irony he was obliged to conduct musical rubbish at the opera in Berlin on account of the poor taste in music—really of Royal origin—that prevailed there.

The first great symphony of this new period was "Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise, in Rondeauform" ("Till Eulenspiegel's Merry Pranks, according to an old legend, in rondeau form"), op. 28.* Here his disdain is as yet only expressed by witty bantering, which scoffs at the world's conventions. This figure of Till, this devil of a joker, the legendary hero of Germany and Flanders, is little known to non-Teutonic peoples. And so Strauss's music loses much of its point, for it claims to recall a series of adventures which we know nothing about—Till crossing the market-place and smacking his whip at the good women there; Till in priestly attire delivering a homely sermon; Till making a fool of the pedants; Till tried and hung. Strauss's liking to present, by musical pictures, sometimes a character, sometimes a dialogue, or a situation, or a landscape, or an idea—that is to say, the most volatile and varied impressions of his capricious spirit—is very marked here. It is true that he falls back on several popular subjects, whose meaning would be very easily grasped in Germany; and that he develops them not quite in the strict form of a rondeau, as he pretends, but still with a certain method, so that apart from a few frolics, which are unintelligible without

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* Composed in 1894-95, and played for the first time at Cologne in 1895.

BY PERMISSION OF ZEDLER & VOGEL, DARMSTADT.

THE WEIMAR HOFTHEATER

Where "Guntram" was first produced.

a program, the while has real musical unity. This symphony, which is a great favorite in Germany, seems to me less original than some of his other compositions. It sounds rather like a refined piece of Mendelssohn's, with curious harmonies and very complicated instrumentation.

There is much more grandeur and originality in his "Also Sprach Zarathustra, Tondichtung frei nach Nietzsche" ("Thus spake Zarathustra, a free Tone-poem, after Nietzsche"), opus 30.* Its sentiments are more broadly human, and the program that Strauss has followed never loses itself in picturesque or anecdotic details, but is planned on expressive and noble lines. Strauss protests his own liberty in the face of Nietzsche's. He wishes to represent the different stages of development that a free spirit passes through in order to arrive at that of Super-man. These ideas are purely personal and are not part of some system of philosophy. The sub-titles of the work are: "Von den Hinterweltern" (Of Religious Ideas), "Von der grossen Sehnsucht" (Of Supreme Aspiration), "Von den Freuden und Leidenschaften" (Of Joys and Passions), "Das Grablied" (The Grave Song), "Von der Wissenschaft" (Of Knowledge), "Der Genesende" (The Convalescent—the soul delivered of its desires), "Das Tanzlied" (Dancing Song), "Nachtlied" (Night Song). We are shown a man who, worn out by trying to solve the riddle of the universe, seeks refuge in religion. Then he revolts against ascetic ideas and gives way madly to his passions. But he is quickly sated and disgusted and, weary to death, he tries science, but rejects it again, and succeeds in ridding himself of the uneasiness its knowledge brings by laughter—the master of the universe—and the merry dance, that dance of the universe where all the human sentiments enter hand-in-hand—religious beliefs, unsatisfied desires, passions, disgust and joy. "Lift up your hearts on high, my brothers! Higher still! And mind you, don't forget your legs. I have canonized laughter.* You super-men, learn to laugh!'' And the dance dies away and is lost in ethereal regions, and Zarathustra is lost to sight while dancing in distant worlds. But if he has solved the riddle of the universe for himself, he has not solved it for other men; and so, in contrast to the confident knowledge which fills the music, we get the sad note of interrogation at the end.

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* Composed in 1895-96, and performed for the first time at Frankfort-on-Main in November, 1896.

There are few subjects that offer richer material for musical expression. Strauss has treated it with power and dexterity; he has preserved unity in this chaos of passions by contrasting the *Sehnsucht* of man with the impassive strength of nature. As for the boldness of his conceptions, I need hardly remind those who heard the poem of the intricate ''Fugue of Knowledge,'' the trills of the woodwind and the trumpets that voice Zarathustra's laugh, the dance of the universe and the audacity of the conclusion which, in the key of B major, finishes up with a note of interrogation in C natural, repeated three times.

I am far from thinking that the symphony is without a fault. The themes are of unequal value: Some are quite commonplace; and, in a general way, the working up of the composition is superior to its underlying thought. I shall come back later on to certain faults in Strauss's music; here I only want to consider the overflowing life and feverish joy that set these worlds spinning.

''Zarathustra'' shows the progress of scornful individualism in Strauss—''the spirit that hates the dogs of the populace and all that abortive and gloomy breed; the spirit of wild laughter that dances like a tempest as gaily on marshes and sadness as it does in fields.''† That spirit laughs at itself and at its idealism in the ''Don Quixote'' of 1897, ''fantastische Variationen über ein Thema ritterlichen Charakters'' (Don Quixote, fantastic variations on a theme of knightly character), opus 35; and that symphony marks, I think, the extreme point to which program music may be carried. In no other work does Strauss give better proof of his prodigious cleverness, intelligence, and wit; and I say sincerely that there is not a work where so much force is expended with so great a loss for the sake of a game and a musical joke which lasts forty-five minutes, and has given the author, the executants, and the public a good deal of tiring work. These symphonic poems are most difficult to play on account of the complexity, the independence and the fantastic caprices of the different parts. Judge for yourself what the author expects to get out of the music by these few extracts from the program.

The introduction represents Don Quixote buried in books of chivalrous romance; and we have to see in the music, as we do in little Flemish and Dutch pictures, not only Don Quixote's features, but the words of the books he reads. Sometimes it is the story of a knight who is fighting a giant, sometimes the adventures of a knight-errant who has dedicated himself to the services of a lady, sometimes it is a nobleman who has given his life in fulfilment of a vow to atone for his sins. Don Quixote's mind becomes confused (and our own with it) over all these stories; he is quite distracted. He leaves home in company with his squire. The two figures are drawn with great spirit; the one is an old Spaniard, stiff, languishing, distrustful, a bit of a poet, rather undecided in his opinions but obstinate when his mind is once made up; the other is a fat, jovial peasant, a cunning fellow, given to repeating himself in a waggish way and quoting droll proverbs—translated in the music by short-winded phrases that always return to the point they started from. The adventures begin. Here are the windmills (trills from the violins and woodwind), and the bleating army of the grand emperor, Alifanfaron (tremolos from the woodwind); and here, in the third variation, is a dialogue between the knight and his squire, from which we are to guess that Sancho questions his master on the advantages of a chivalrous life, for they seem to him doubtful. Don Quixote talks to him of glory and honor, but Sancho has no thought for it. In reply to these grand words he urges the superiority of sure profits, fat meals, and sounding money. Then the adventures begin again. The two companions fly through the air on wooden horses; and the illusion of this giddy voyage is given by chromatic passages on the flutes, harps, kettledrums, and a "windmachine," while "the tremolo of the double basses on the keynote shows that the horses have never left the earth." *

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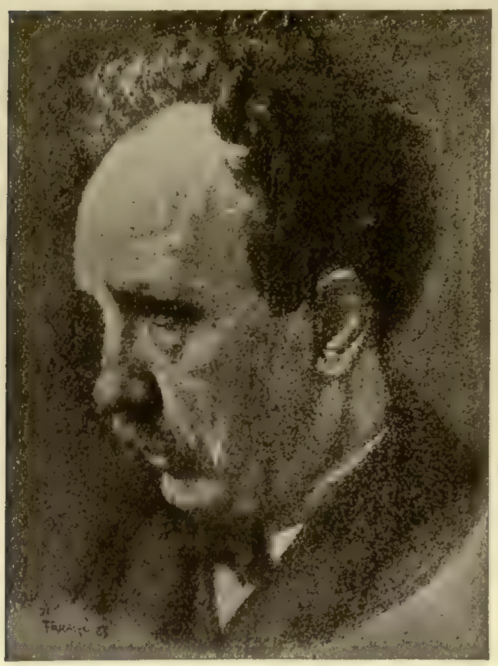
* Nietzsche.

† Nietzsche, "Zarathustra."

But I must stop. I have said enough to show the fun the author is indulging in. When one hears the work one cannot help admiring the composer's technical knowledge, skill in orchestration, and sense of humor, and one is all the more surprised that he confines himself to the illustration of texts † when he is so capable of creating comic and dramatic matter without it. Although "Don Quixote" is a marvel of skill and a very wonderful work, in which Strauss has developed a suppler and richer style, it marks, to my mind, a progress in his technic and a backward step in his mind, for he seems to have adopted the decadent conceptions of an art suited to playthings and trinkets to please a frivolous and affected society.



RICHARD STRAUSS

Charcoal drawing by Farrago

In "Heldenleben" (The Life of a Hero), opus 40, ‡ he recovers himself and with a stroke of his wings reaches the summits. Here there is no foreign text for the music to study or illustrate or transcribe. Instead, there is lofty passion and an heroic will gradually developing itself and breaking down all obstacles. Without doubt, Strauss had a program in his mind, but he said to me himself: "You have no need to read it. It is enough to know that the hero is there fighting against his enemies." I do not know how far that is true, or if parts of the symphony would not be rather obscure to anyone who followed it without the text; but this speech seems to prove that he has understood the dangers of the literary symphony and that he is striving for pure music.

"Heldenleben" is divided into six chapters: The Hero, the Hero's Adversaries, the Hero's Companion, the Field of Battle, the Peaceful Labors of the Hero, the Hero's Retirement from the World and the Achievement of his Ideal. It is an extraordinary work, drunk with heroism, colossal, half-barbaric, trivial, and sublime. An Homeric hero struggles among the sneers of a stupid crowd, a herd of brawling and hobbling ninnies. A violin solo, in a sort of concerto, describes the seductions, the coquetry, and the degraded wickedness of woman. Then strident trumpet-blasts sound the attack; and it is beyond me to give an idea of the terrible charge of cavalry that follows, which makes the earth tremble and our hearts leap; nor can I describe how an iron determination leads to the storming of towns, and all the tumultuous din and uproar of battle—the most splendid battle that has ever been painted in music. At its first performance in Germany I saw people tremble as they listened to it, and some rose up suddenly and made violent gestures quite unconsciously. I myself had a strange feeling of giddiness, as if an ocean had been

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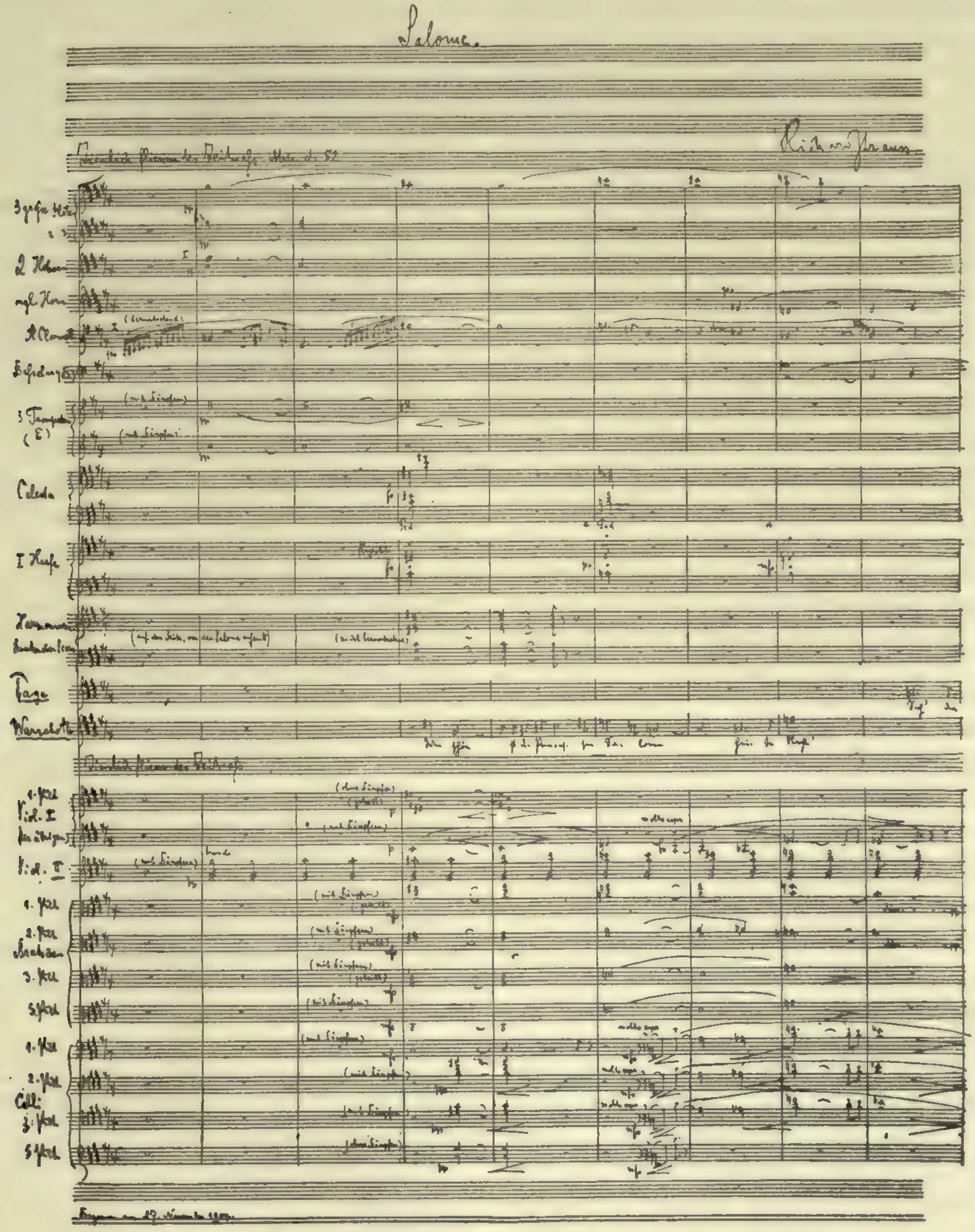
* Arthur Hahn, *Der Musikfuhrer: Don Quixote*, Frankfort.

† At the head of each variation Strauss has marked on the score the chapter of "Don Quixote" that he is interpreting.

‡ Finished in December, 1898. Performed for the first time at Frankfort-on-Main on March 3, 1899. Published by Leuckart.

upheaved, and I thought that for the first time for thirty years Germany had found a poet of victory.

"Heldenleben" would be in every way one of the masterpieces of musical composition if a literary error had not suddenly cut short the soaring flight of its most impassioned pages at the supreme point of interest in the movement, in order to follow the program; though, besides this, a certain coldness, perhaps weariness, creeps in toward the end. The victorious hero perceives that he has conquered in vain: the baseness and stupidity of men have remained unaltered. He stifles his anger, and scornfully accepts the situation. Then he seeks refuge in the peace of nature. The creative force within him flows out in imaginative works; and here Richard Strauss, with a daring warranted only by his genius,



MANUSCRIPT OF THE FIRST PAGE OF THE SCORE OF "SALOME" represents these works by reminiscence of his own compositions, and "Don Juan," "Macbeth," "Tod und Verklärung," "Till," "Zarathustra," "Don Quixote," "Guntram," and even his *Lieder*, associate themselves with the hero whose story he is telling. At times a storm will remind this hero of his combats; but he also remembers his moments of love and happiness, and his soul is quieted. Then the music unfolds itself serenely, and rises with calm strength to the closing chord of triumph, which is placed like a crown of glory on the hero's head.

There is no doubt that Beethoven's ideas have often inspired, stimulated and guided Strauss's own ideas. One feels an indescribable reflection of the first "Heroic" and of the "Ode to Joy" in the key of the first part, E-flat, and the last part recalls, even more forcibly, certain of Beethoven's *Lieder*. But the heroes of the two composers are very different. Strauss's hero is more concerned with the exterior world and his enemies, his conquests are achieved with greater difficulty, and his triumph is wilder in consequence. If that good Oulibicheff pretends to see the burning of Moscow in a discord in the first "Heroic," what would he find here? What scenes of burning towns, what battle-fields! Besides that there is cutting scorn and a mischievous laughter in "Heldenleben" that is never heard in Beethoven. There is, in fact, little kindness in Strauss's work; it is the work of a disdainful hero.

In considering Strauss's music as a whole, one is at first struck by the diversity of his style. The North and the South mingle, and in his melodies one feels the attraction of the sun. Something Italian had crept into "Tristan"; but how much more of Italy there is in the work of this disciple of Nietzsche. The phrases are often Italian and their harmonies ultra-Germanic. Perhaps one of the greatest charms of Strauss's art is that we are able to watch the rent in the dark clouds of German polyphony, and see shining through it the smiling line of an Italian coast and the gay dancers on its shore. This is not merely a vague analogy. It would be easy, if idle, to notice unmistakable reminiscences of France and Italy even in Strauss's most advanced works, such as "Zarathustra" and "Heldenleben." Mendelssohn, Gounod, Wagner, Rossini and Mascagni elbow one another strangely. But these disparate elements have a softer outline when the work is taken as a whole, for they have been absorbed and controlled by the composer's imagination.

His orchestra is not less composite. It is not a compact and serried mass like Wagner's Macedonian phalanxes; it is parcelled out and as divided as possible. Each part aims at independence and works as it thinks best, without apparently troubling about the other parts. Sometimes it seems, as it did when reading Berlioz, that the execution must result in incoherence, and weaken the effect. But somehow the result is very satisfying. "Now, doesn't that sound well?" said Strauss to me, with a smile, just after he had finished conducting "Heldenleben."*

But it is especially in Strauss's subjects that caprice and a disordered imagination, the enemy of all reason, seem to reign. We have seen that these poems try to express in turn, or even simultaneously, literary texts, pictures, anecdotes, philosophical ideas, and the personal sentiments of the composer. What unity is there in the adventures of Don Quixote or Till Eulenspiegel? And yet unity is there, not in the subjects, but in the mind that deals with them. And these descriptive symphonies with their very diffuse literary life are vindicated by their musical life, which is much more logical and concentrated. The caprices of the poet are held in rein by the musician. The whimsical Till disports himself "after the old form of rondeau," and the folly of Don Quixote is told in "ten variations on a chivalrous theme, with an introduction and finale." In this way Strauss's art, one of the most literary and descriptive in existence, is strongly distinguished from others of the same kind by the solidarity of its musical fabric, in which one feels the true musician —a musician brought up on the great masters, and a classic in spite of everything.

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* The composition of the orchestra in Strauss's later works is as follows: In "Zarathustra": One piccolo, three flutes, three oboes, one English horn, one clarinet in E flat, two clarinets in B, one bass-clarinet in B, three bassoons, one double-bassoon, six horns in F, four trumpets in C, three trombones, three bass-tuba, kettledrums, big drum, cymbals, triangle, chime of bells, bell in E, organ, two harps, and strings. In "Heldenleben": Eight horns instead of six, five trumpets instead of four (two in E flat, three in B); and, in addition, military drums.

And so throughout that music a strong unity is felt among the unruly and often incongruous elements. It is the reflection, so it seems to me, of the soul of the composer. Its unity is not a matter of what he feels, but a matter of what he wishes. His emotion is much less interesting to him than his will, and it is less intense, and often quite devoid of any personal character. His restlessness seems to come from Schumann, his religious feeling from Mendelssohn, his voluptuousness from Gounod or the Italian masters, his passion from Wagner.* But his will is heroic, dominating, eager and powerful to a sublime degree. And that is why Richard Strauss is noble and, at present, quite unique. One feels in him a force that has dominion over men.

It is through this heroic side that he may be considered as an inheritor of some of Beethoven's and Wagner's thoughts. It is this heroic side which makes him a poet—one of the greatest, perhaps, in modern Germany, who sees herself reflected in him and in his hero. Let us consider this hero.

He is an idealist with unbounded faith in the power of the mind and the liberating virtue of art. This idealism is at first religious, as in "Tod und Verklärung," and tender and compassionate as a woman, and full of youthful illusions, as in "Guntram." Then it becomes vexed and indignant with the baseness of the world and the difficulties it encounters. Its scorn increases and becomes sarcastic in "Till Eulenspiegel"; it is exasperated with years of conflict, and, in increasing bitterness, develops into a contemptuous heroism. How Strauss's laugh whips and stings us in "Zarathustra!" How his will bruises and cuts us in "Heldenleben!" Now that he has proved his power by victory, his pride knows no limit; he is elated and is unable to see that his lofty visions have become realities. But the people whose spirit he reflects see it. There are germs of morbidity in Germany to-day, a frenzy of pride, a belief in self and a scorn for others that recalls France in the seventeenth century. "Dem Deutschen gehört die Welt" (Germany possesses the world) calmly say the prints displayed in the shop windows in Berlin. But when one arrives at this point the mind becomes delirious. All genius of many contemporary Germany artists is an aggressive thing, and is characterized by its destructive antagonism. The idealist who "possesses the world" is liable to dizziness. He was made to rule over an interior world. The splendor of the exterior images that he is called upon to govern dazzles him; and, like Cæsar, he goes astray. Germany had hardly attained the position of empire of the world when she found Nietzsche's voice and that of the deluded artists of the Deutsches Theater and the *Secession*. Now there is the grandiose music of Richard Strauss.

APPENDIX

In the above article, by Romain Rolland, Strauss is treated essentially as a symphonist. In recent years the composer has, however, devoted himself more especially to the composition of music dramas, which signalize a radical departure from his earlier ideals as exemplified in "Guntram," above described. The first of these, "Feuersnot" (Fire Famine), the text of which was written by Hans von Wolzogen, and which was first produced in Dresden in 1901, represents a transition to his later style. It adopts the concise one-act form to which he adheres in the two subsequent works, but does not abandon the spirit of romanticism which pervades the earlier work. It is, in fact, a poetic episode based on a simple mediæval folk tale, and is aptly called by its composer a "Singgedicht," or song-poem.

But in the next work, "Salome," produced in 1905, Strauss adopts an unprecedented kind of musical realism, amply suggested by the text, which is an almost literal translation of Oscar Wilde's drama. There are in this work passages of great

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* In "Guntram" one could even believe that he had made up his mind to use a phrase in "Tristan," as if he could not find anything better to express passionate desire.

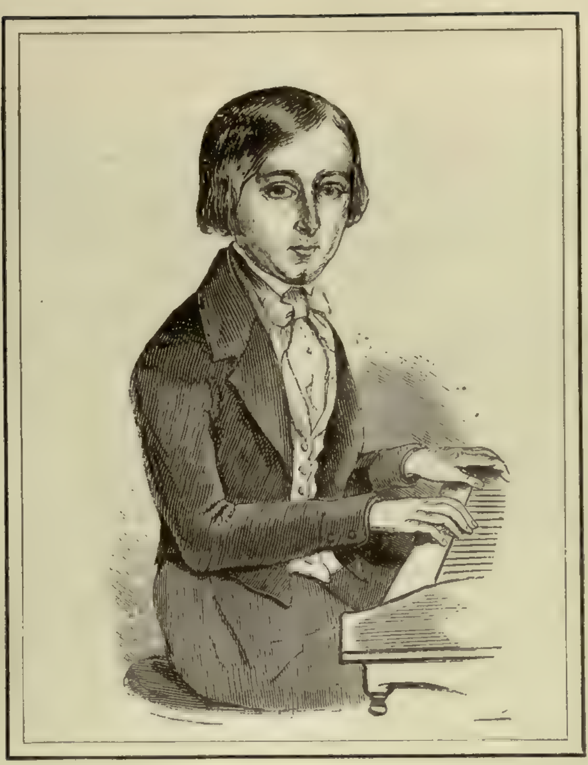
THE BERLIN ROYAL OPERA HOUSE

beauty, but the love music of "Salome" is frankly passionate and sensual, and the brutality of her blood-orgy is pictured forth with all the resources of modern orchestral tone-painting of which Strauss is master. This work established the composer's reputation as a musical dramatist, and was followed in 1909 by another one-act opera of very similar character, "Elektra," based on the drama of Sophocles, rearranged by Hugo von Hofmannsthal. In the musical portrayal of the psychological phenomenon of hate Strauss here uses even more complex and cacophonous means than in "Salome." Yet, if he sets himself no limits in the production of sheer ugliness to reach realistic effects, he also reaches heights of beauty rarely attained in his previous works.

A reaction from these expressions of passion and violence is represented by the comparatively romantic, sensuously beautiful and often frankly melodious "Rosenkavalier." This three-act work, also a setting of a Hofmannsthal libretto, was first produced in 1911 and has already become a favorite almost the world over. There are in it scenes of pictorial charm and of historical interest, impressions of eighteenth century life which ring true in spite of inherent anachronisms. There is love music of supreme beauty, tone-painting of the utterest *raffinement*, and, most important perhaps, a true inwardness of conception, a fine portrayal of the nobility of a human character capable of renunciation, a portrayal of the kind in which Wagner was master. "Rosenkavalier" has not unjustly been hailed as a worthy successor to "Die Meistersinger."

In his next work, "Ariadne auf Naxos," Strauss has made the somewhat dubious experiment of providing a sort of Italian intermède to be sung with a condensed version of Molière's "Bourgeois Gentilhomme." This piece has not had the success of its predecessors. A still later opera, "Die Frau ohne Schatten," has been completed since the outbreak of the war and is unknown outside of Germany.

Meantime Strauss, stirred by the success of the Diaghilev Russian Ballet, has written "The Legend of Joseph," a ballet pantomime, which, produced in Paris and London, does not seem to have added to the composer's reputation. The same may be said of his most recent essay in the symphonic field, the "Natursymphonie," a realistic portrayal of the scenery of the Alps, the beauty of which has presumably made a deep impression on the composer, whose summer home is in Switzerland. In its reflective moods this work has moments of beauty which recall in a measure Strauss's more youthful inspiration. C. S.



SAINT-SAËNS IN 1846.

From "L'Illustration" in 1846.

CAMILLE SAINT-SAËNS

BY

PIERRE LALO

WORTHY persons sometimes regret that men of the present period reveal an ever-increasing tendency to confine themselves to the study of one single art or one single science, and despair of ever again beholding a Michelangelo or a Leonardo da Vinci. It must lighten their sorrows to think of M. Saint-Saëns, for he is possessed of genius of marvelous diversity. He has been, with somewhat unequal success, a poet, a dramatist, a mathematician, a naturalist, a philosopher, a critic, and a musician. His music itself — limiting one's self thereunto — is as varied as is his mind. There is no style that has not allured him: he has produced piano compositions, melodies, vocal numbers, symphonies, symphonic poems, concertos for all sorts of instruments, oratorios, cantatas, and operas. If one seeks to define his artistic personality, one is promptly embarrassed by contradictory qualities and defects. M. Saint-Saëns is classical by race and education: the firmness of his style, the strength of his architecture, the poise of his development, at once proclaim it. And yet the classicist readily expends himself in capricious fancies: he is the author of several celebrated harmonic acerbities, and his finest symphony

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LAS PALMAS, GRAND CANARY,

Where Saint-Saëns has a summer home.

has scarcely any tonal scheme. Many of his works, in their perfect precision and clearness, suggest something petty, thin, cramped. But who can deny the grandeur and power of the symphony in C minor, or of "Samson et Dalila"? The latter achievement is admirable through its broad lines and its free motion, but nothing can be more fragmentary, more *sautillant* or skippy, than "Proserpine" or "Ascanio." M. Saint-Saëns has melodic ideas which are not devoid of savor, and others in which neither substance nor character is discoverable. But — and herein the contradictions are effaced — he presents these melodies of unequal worth with the most even and sure-handed art; develops and renovates them with the rarest abundance of resource, with the most subtle fecundity of imagination; shades them, varies them, transfigures them through the medium of instrumentation of prodigious suppleness and wealth. No one knows more than he, or better than he, how to use his skill. He can impart charm and brilliancy to the most ordinary things; of this he is, perhaps, too well aware. And all these qualities and defects make up one of the most complex and brilliant characters that France has ever possessed.

A study of all the works of M. Saint-Saëns could not be accomplished within the limits of the present article; a whole volume would not suffice.

I must confine myself to viewing his most significant and representative productions — those that will best serve to define the nature of his art and embody the most marked traits of his personality. To that end, I shall not busy myself with his songs. Although M. Saint-Saëns has composed a large number of melodies, many of which are beautiful and graceful, they in no way occupy the place melody holds in the work of a Schumann, a Schubert, or, to speak of a contemporary and a Frenchman, in that of M. Gabriel Faure. The melodies form no essential part of M. Saint-Saëns's talent; they add nothing to it. Nor shall I take into consideration his compositions for piano; although they are numerous, and written with extreme dexterity, and with the surety and perfect knowledge of the instrument one can expect from such a virtuoso, they are not sufficiently characteristic to exact much attention. The composer's chamber music claims closer observation, though it does not contain any of his master works. In France M. Saint-Saëns was one of the first artists that undertook to revive the cult of chamber music, suppressed during more than half a century by the exclusive predominance of the opera. He is the author of several sonatas, trios, and quartets, of a quintet, and of a septet; most of these are excellent works, solidly constructed, skilfully developed, and conforming in the most legitimate manner to classical tradition. These excellent works, however, have not generally much breadth or force; they are somewhat superficial; their musical substance is light and deficient in richness and density.

SAINT-SAËNS IN TRAVELING COSTUME, 1869.

Summary as this review may be, it prompts one observation and conclusion: in works of this sort, intended for the voice, for one instrument or a few instruments, or written for "chamber" performance, in the production of which the composer's resources are limited, M. Saint-Saëns is not wholly himself, and is not revealed in his entirety. In order that his talents may develop in all freedom, he requires more abundant and complicated media: he needs the orchestra.

SAINT-SAËNS'S ROOM IN THE MUSEUM AT DIEPPE.

Presented to the museum by the composer.

When the orchestra is at his disposal the situation changes. Look at the second part of the oratorio "Le Déluge" — the division describing the covering of the earth by the waters. Here is nothing of pettiness, frailty, or lightness; the vast and mighty picture is adequate to the subject that inspired it; it is grandiose and formidable, and, despite the amplitude of its proportions, one never feels that the musician has exceeded his resources. This is proved by the ease with which he produces, varies, and renews his effects. The richness and might of the picture are really admirable. Of what, however, is "Le Déluge" fashioned? One can scarcely discern in it a melodic idea worthy the name, a theme that impresses itself upon the listener, or a decisive and impressive rhythmical form, such as often sufficed Beethoven for the construction of a whole division of a symphony. There is nothing in this entire long section but the orchestra. The orchestra gives the variety and imparts the grandeur, the orchestra, inexhaustible in felicitous "finds" and novel contributions of timbres, sustains to the end the full weight of the task.

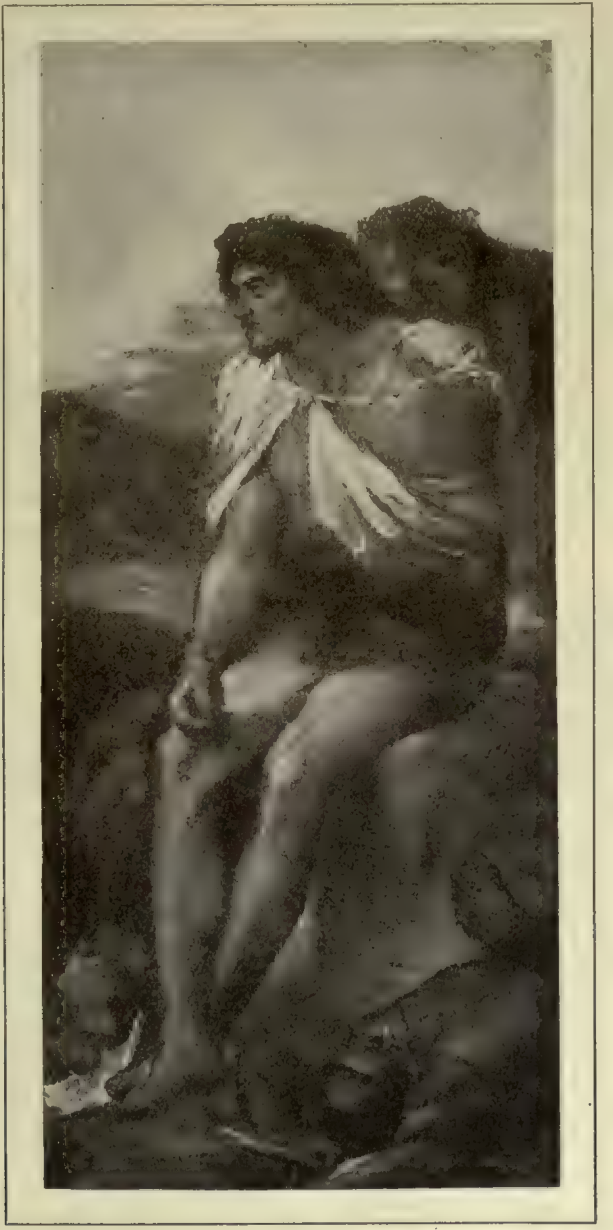
One might suspect that the composer was striving to win a wager; how few musicians could carry the feat to a victorious conclusion! "Le Déluge" is unquestionably the most brilliant and significant of M. Saint-Saëns's triumphs of this sort; it is by no means the only one to his credit. The instrumental works of M. Saint-Saëns include concertos, symphonic poëms, and symphonies. One need not dwell upon the concertos, although they are certainly among the best that have been written since Beethoven, reconciling, too, very ingeniously the requirements of virtuosity, which must be considered in efforts of this description, with those of musical interest.

On the other hand, the symphonic poems merit special attention. The friendship and admiration that M. Saint-Saëns has always proclaimed for Liszt have from the first inclined him to follow the example set by the Hungarian celebrity, and impelled him to compose symphonic poems. It were useless to enumerate the drawbacks and defects of "program music"; the works of many contemporary composers have proved with sufficient clearness that by following a literary program too closely symphonic music loses its special form and worth, and ends by consisting of a series of disconnected fragments only. Liszt's own symphonic poems are not free from this defect, and many are, as to structure, vague and incoherent. M. Saint-Saëns, whose musical nature is not as exuberant as was Liszt's, but who possesses more taste, more poise, and a nicer sense of proportion, has in his works avoided excess. His four symphonic poems, composed upon very simple subjects, are from a musical standpoint constructed with great vigor. Literature does not direct or lead astray their music; it inspires it only, endows it with a special picturesque and poetic color, and opens new vistas to the auditor's imagination. "Program music," thus understood, escapes the slightest charge that may be brought against it. Its rights are established, in M. Saint-Saëns's performances, by perfection of detail, clearness and skill in the writing, and incomparable spirit and brilliancy in the instrumentation. "La Danse Macabre" is particularly admirable through the finesse, the supple lightness, and the brilliant vivacity of its build, as also through its logic and unity as a composition. It needs no program, and may be listened to as a division of a symphony.

Symphony. This word leads us to a still more important work, to one of M. Saint-Saëns's essential productions: the symphony in C minor. M. Saint-Saëns has composed five symphonies. Of the first four, two have not been published, and two others appear to have been neglected and disparaged by the composer himself. The fifth survives, and makes M. Saint-Saëns glorious in this domain. The formidable words "C minor" do not overwhelm the composer, and if his work must yield precedence to its immortal rival, it is at least worthy of following in its path. In point of form it is divided, in classical fashion, into four parts, connected two by two, thus concealing the traditional order. This, however, is but a superficial indication. The most remarkable characteristic of the score is that it grows, in its entirety, out of the expansion and transformations of a single fundamental theme, which serves as a center for the four divisions, and about which accessory ideas gravitate. The theme in question, uneasy and sorrowful as first presented by the quartet, enters into the most diverse symphonic and instrumental combinations. It mingles with the reverie of the adagio, sometimes passing from instrumental group to instrumental group, sometimes veiled beneath transparent variations. It is metamorphosed to take part in the fanciful scherzo, and again spreads out in flights and showers of brilliant tones. Then the finale commences, and a new change of rhythm makes of the original theme a chant. It is divided, broken up into fragments once more, and then brought together and gradually broadened out, while the vibrant blasts of the brass appear to acclaim its triumph. In its first form, this theme, like many other themes of M. Saint-Saëns's, impresses one as quite indifferent; but it is varied, developed, and adorned by an imagination so abundant and fecund that it takes on unexpected savor and worth; through its numerous transfigurations it assumes splendor, significance, almost grandeur. Instrumentation is in this instance, as usual, M. Saint-Saëns's mightiest and most precious ally; the soft richness, the clear solidity, the supple dexterity, and the sparkling diversity of the composer's orchestration cannot be too loudly eulogized. Two new elements add to its resources: the piano, employed as an orchestral instrument, and the organ. M. Saint-Saëns introduces them resolutely into the symphony, and does well, for they produce special effects, the piano by legato passages for two and four hands, impracticable for the harp, and the organ by sustained tones and sudden and magnificent reinforcements of orchestral sonority. Through its magical instrumentation, and its supple, ingenious, and elegant architecture, the C minor symphony is the most important of French symphonies, and one of the most memorable works of that order written in any land since the death of Beethoven.

The vocal and instrumental works of M. Saint-Saëns are of two kinds: oratorios and operas. The most noteworthy of the oratorios, with "Le Déluge" already mentioned, is undoubtedly "La Lyre et la Harpe," a very noble and fascinating score, which may be regarded as one of the composer's best works.

In our musician's productions in the dramatic genre one marks the most obvious contradictions as characteristic of his talent. The list includes five or six achievements such as "Proserpine," "Ascanio," "Henri VIII," and "Etienne Marcel," all cleverly written works, no doubt, but inconsistent, divided into numerous small and ill-matched fragments, treated in different fashions, and leaving upon the auditor a confused impression. It includes, too, a masterpiece in point of symmetry, breadth, and unity: "Samson et Dalila." The strange fondness that M. Saint-Saëns has usually shown for historical and melodramatic librettos may have some bearing on this contradictory condition of things. Either through natural inclination, or in order to array himself in opposition to the Wagnerian theory as to the need of simple legendary subjects in



FROM A PHOTOGRAPH BY HOLLYER.

SAMSON.

From the painting by G. F. Watts.

which the feelings and passions are dominant, M. Saint-Saëns has always insisted upon transforming into operas romances of adventure or chapters from French or English history; in other words, upon setting to music many things that are not suited to music. Only once has he happened upon a good libretto, and on this he wrote "Samson et Dalila." The book of this opera, whatever may be said upon the subject, is a good lyric book. Music requires action rather than a plot, and especially internal action, bringing into conflict essential feelings. These must not be too numerous or complicated; they need only be profound. Such are the principal conditions of a good opera book. They are found in the story of Samson; in the example — one of the oldest and most pathetic known — of female treachery. M. Saint-Saëns has made admirable use of it. "Samson et Dalila" is about twenty-five years old. It was disregarded for a long time, then came forth at the Eden Theater, and was transferred two years later to the Grand Opera. Time has neither enfeebled nor aged it; the flight of years has not lessened the respectful admiration it commanded from the first. It is, in truth, one of the most substantial, earnest, and noble efforts that modern lyric art has produced; it is one of the most classic, too, if the qualities of a classic work are order, proportion, regularity, clarity, and reason. It may be somewhat deficient in passion; or, rather, the passion expressed is less violent, less savage, in its accents than might be expected of a Delilah. But if passion is now and then lacking, the work is never wanting in style, and the style is superbly beautiful and elevated, always eloquent, always forceful, and of equal might in the expression of all sentiments. There are few feeble points in "Samson et Dalila," and the habitual weakness of the composer in respect to melodic invention is less apparent than in his other works; M. Saint-Saëns's most striking themes are found in "Samson et Dalila."

Such is, to our vision, in its most characteristic traits, the musical personality of M. Saint-Saëns. He is one of the greatest of French, one of the greatest of modern musicians. If he has not the steady nobleness and the depth of Cæsar Franck, the sensual ardor and melodic grace of M. Massenet, or the concentrated force and rigorous scholasticism of Johannes Brahms, he has more suppleness, ease, and dexterity than has any one of these musicians; his genius has more resource and fancy. I use the word "genius" intentionally: for a long while many persons, because M. Saint-Saëns's melodic imagination often lacks definiteness or personality, have affected to deny him the innate qualities of inspiration, and recognized in him only the qualities acquired by study and knowledge. This because, for the masses, melody proceeds only from inspiration, and all else in musical art is the product of the musician's trade. There prevails no more erroneous opinion. The musician invents not only in the realm of melody, but in that of harmony and of the orchestra; there is, too, invention in rhythm, and invention — which I almost incline to proclaim the noblest, most precious, and rarest — in the realm of musical development, construction, and architecture. One does not learn to compose beautiful harmonies, beautiful orchestral sonorities, ingenious or impressive rhythms, or vast and mighty symphonic structures, any more than one learns how to find pleasing melodies. None of these things, in its essence, is the outcome of knowledge or of a trade; all are the offspring of art and inspiration. And melody, in the totality of music, is not a much more considerable element than are its other components. It is, of course, the most easily comprehended; but it enjoys no privileges of divine right, and harmony, rhythm, orchestration, and structure are equally important factors in the art of sounds, and equally useful for the greatness of an artist. M. Saint-Saëns possesses in an eminent degree at least two of the essential qualities: he has orchestral inspiration and "architectural" inspiration, if I may so put it; these are sufficient for his glory.

BY KIND PERMISSION OF MR. S. LYON, OF PLEYEL, WOLFF, LYON & CO.

THE FIFTIETH ANNIVERSARY OF SAINT-SAËNS'S FIRST CONCERT.

Festival-concert given at the Salle Pleyel, June 2, 1896, by C. Saint-Saëns, with the assistance of MM. M. P. Sarasate and P. Taffanel. M. Saint-Saëns's first concert was in the Salle Pleyel in 1846.

A DANCE OF BOY ANGELS.

In the Salon at Houghton.

CÉSAR FRANCK

BY

VINCENT D'INDY

THE 9th of November, 1890, there died, in the full vigor of his talent, an artist of genius, whose name was then almost ignored by those we know as the "great public." This name has gained little by little in celebrity, and now commands the respect and admiration of all musicians, in an equality with those of our greatest masters.

His obsequies were as simple as his life: no official delegation from the ministry or from the administration of the Beaux Arts accompanied his remains to their last resting-place. Even the Conservatory of Music, although he had belonged to its corps of instructors,—the Conservatory, whose directors were accustomed to make it a duty to recite dithyrambics over the graves of empirical professors of singing or of obscure monitors of solfeggii,—was not represented at the funeral ceremony of this organ-professor, whose "advanced" theories had been reported dangerous to the tranquillity of the official establishment.

Only his many pupils, and the musicians whom his boundless affability had attracted to him, formed a crown of reverent admiration around the bier of this lamented master; for César Franck, dying, had left to his adopted country a school of symphony, alive indeed, and of such vigorous constitution as France had never before produced.

To obtain a good idea of the character of this great musician we should study him from three points of view—as man, as artist, and as educator; in other words, should consider his life, his work, and his instruction.

I. THE MAN

César Auguste Franck was born at Liège, Belgium, on the 10th of December, 1822. A few lines sum up his biography, because his career was without shocks or romantic convulsions, but flowed along in such calm of incessant labor as one loves to think of as belonging to the lives of the great artist-workmen in that beautiful time when art itself was new —lives to which that of Franck bore more than a resemblance.

Without fortune, brought up by a father whose extreme severity bordered upon egotistical cruelty, César habituated himself from infancy not to remain unoccupied a single moment. At fifteen he had finished his studies in the school of music in his native city and entered the Conservatory of Paris, where he won in a few years the prizes for piano, fugue, and organ, the last under peculiar circumstances which deserve to be related.

The competition for the organ prize includes, among other tests, a fugue upon a subject furnished by one of the members of the jury, and an improvisation in a free style upon a given theme.

César Franck, having observed that the two subjects admitted of being treated simultaneously, improvised a double fugue in which he led as second subject progressing with the other, the theme to be treated in free style, thus forming combinations for which the examiners were in no wise prepared. This might have ended badly for him, since members of this jury, for all that it was presided over by the aged Cherubini, understood nothing of this *tour de force*, accustomed as they were to the methods of the Conservatory, and it was necessary for Benoist, the titulaire of the class, to explain the matter to his colleagues in person, after which they decided to award to the young contestant the *second* organ prize!

It was perhaps from this moment that to those in office César Franck became "suspect."

After a short stay in Belgium, where he went to offer to King Leopold I his first trios, without obtaining any mark of thanks for the same, not even the traditional snuff-box in silver-gilt, he returned to Paris, where from that time he commenced that career of organist and professor which he carried on without cessation until his death. Thus it happened that from the beginning of the year 1859 the church (newly built) of Ste. Clotilde saw him every Friday morning and all day Sunday seated on the tribune of the organ. Those whom the kindness of the master authorized to assist at these offices will never forget the great artistic pleasure which they received from his inspired improvisations.

VINCENT D'INDY.

From a photograph by Reutlinger, Paris.

In 1872 Franck succeeded his old master Benoist as titulaire of the organ class in the Conservatory; but never did the majority of his colleagues consider as one of themselves this instructor who saw other things in art besides a profession. They made him suffer much.

Franck was, as I have already said, a worker; winter and summer he was on foot at six o'clock in the morning. He consecrated his first two hours to composition, which he called *working for himself*. At eight o'clock he took a light repast, and departed immediately afterward to give his lessons in all the corners of the capital, because, up to the end of his life, this great man used the greater part of his day in educating amateurs in the piano, even pupils in the pensions for young girls. He did not ordinarily reënter his home until supper-time, and then, though his evenings were disposed of in favor of his organ or composition pupils, he still found time to copy parts for the orchestra. Thus it was that during only two hours of morning work and a few weeks of vacation he thought out and wrote his most beautiful compositions.

If Franck was a worker, he was also a modest man. Never did he strive after honor and distinctions; never, for example, did it occur to him to canvass for a place as member of the Institute; not because, like a Puvis de Chavannes, he disdained this title, but because he did not consider that he had done enough to merit it, even though at this epoch the Institute counted in its ranks a number of musicians whose worth was very contestable, and certainly infinitely inferior to his own.

His modesty, however, did not preclude confidence in himself, a primordial quality for a creative musician when it is supported by a healthy judgment and exempt from vanity. When, at the opening of the course, the master, with his face illumined by his great smile, would say to us, "I have worked *well* during the vacation, you will see, you will see; I think that you will be content," we were certain that a chef-d'œuvre would soon come to light.

It was his pleasure to find in his busy life a few leisure hours,—a thing not easy to accomplish,—when he would assemble around him his favorite pupils, Henri Duparc, Camille Benoît, Ernest Chausson, and him who writes these lines; to them he would play on the piano some work which had been lately finished, singing all the vocal parts with a voice as grotesque as painful. And it did not appear to him below his dignity not only to ask our advice, but to conform to it if our criticisms appeared to him just and well grounded.

The foundation of Franck's character was goodness, calm and serene goodness, and his nickname *pater seraphicus* was just. His soul could not conceive of evil; he never believed the low jealousies which his talent had excited in the minds of his colleagues. He passed through life with eyes elevated toward a high ideal, without suspecting the inherent baseness of human nature—baseness from which, alas! artists are far from free.

This disposition was intensified in him to such an extent that he never perceived that his works were much too elevated and were conceived on too high a plane to be understood by his contemporaries; and that they were not comprehended when he brought them before the public. The applause of his friends, scattered here and there through the audience, produced on him the effect of unanimous approbation; and delighted at having procured them the pleasure of hearing his own works played by himself, he never failed to bow profoundly to an assembly which, if not hostile, was at least indifferent, because it had been forced out of its usual habit of mind.

In the summer of 1890, during one of his daily walks in the streets of Paris, the master, absorbed, no doubt, in the inception of a musical idea, did not awake in time to save himself from the shock of an omnibus, the pole of which struck him violently on the side. Indifferent to physical pain and unaccustomed to worry about himself, he made no break in his ordinary life of labor and fatigue. But soon pleurisy set in; he was forced to take to his bed, and not long after succumbed.

Such was the man.

As to physique, any one who had encountered this being in the street, with his coat too large, his trousers too short, his grimacing and preoccupied face framed in his somewhat gray whiskers, would not have believed in the transfiguration which took place when, at the piano, he explained and commented on a beautiful work of art, or when, at the organ, he put forth one of his inspired improvisations. Then the music enveloped him like an aureole; then one could not fail to be struck by the conscious will expressed in the mouth and chin, by the almost superhuman knowledge in his glance; then only would one observe the nearly perfect likeness of his large forehead to that of Beethoven; and then one would feel subdued and almost frightened by the palpable presence which reigned around the noblest and greatest musician which France has produced since Rameau.

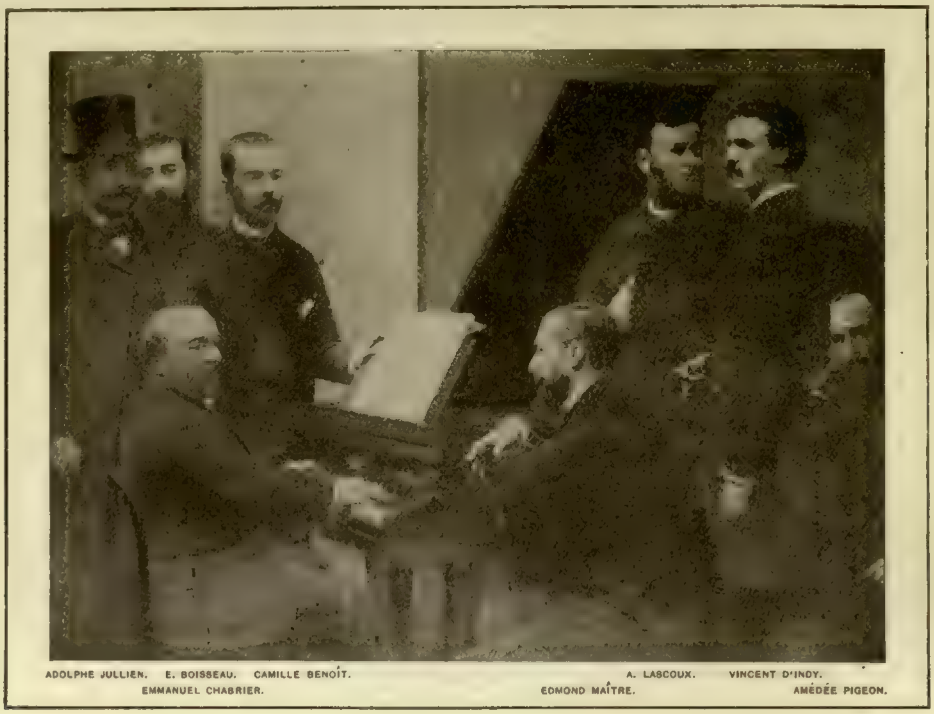
CÉSAR FRANCK.
From a photograph by Pierre Petit, Paris, made in 1888.

II. THE ARTIST

To leave an enduring milestone on the pathway of art, which stretches out to infinity, all the poetry of thought, of color, of form, or of sound must add to invention and science, those two pillars of an artistic monument, a quality more rare than all others—*sincerity*.

In music, for example, it is incontestable that the great works which time has not deprived of value, from the "Selectissimae Modulationes de Vittoria" to the "Ninth Symphony" of Beethoven, and including the chorals and the "Passions" of J. S. Bach, have emanated, all of them, from artists sincerely expressing their inmost thoughts without considering glory and immediate success. The dramas of Gluck which will remain immortal are those he wrote after his evolution toward the expression of truth. "Iphigénie en Tauride" has aged less than many an opera composed in our day; but one now can no longer read the "Artamène" or "La Chûte des Géants" by the same composer. And it is curious to observe, in regard to the philosophy of art, that some thousands of operas in the Italian school, since Scarlatti,—a school which despotically ruled all the theaters of Europe during the greater part of the eighteenth century,—have fallen into a profound abyss—a fate the more merited because these mediocre works were composed with an eye to fashion, effect, and virtuosity only. This school continued through the beginning of the nineteenth century, contemporaneously with the pernicious Jewish school, and lived almost entirely because of its pecuniary success with the public. The operas of Halévy are now insupportable to the listener; it will soon be the same with those of Meyerbeer.

Sincerity is the necessary condition for the endurance of all manifestations of art, and it is the most important of all the qualities of a creative artist. No modern artist has been more sincere in his life and in his works than César Franck, and none has possessed a higher degree of that touchstone of genius, artistic conscience. We may find in many works of this master the proof of this assertion.


ADOLPHE JULLIEN.
E. BOISSEAU.
CAMILLE BENOÎT.
EMMANUEL CHABRIER.
A. LASCOUX.
VINCENT D'INDY.
EDMOND MAÎTRE.
AMÉDÉE PIGEON.

"AROUND THE PIANO."

The friends of César Franck. From a painting by Fantin-Latour (Salon of 1885), belonging to M. Adolphe Jullien. Reproduced by his permission.

An artist truly worthy of the name expresses well only what he has felt himself, and finds it difficult to reproduce sentiments foreign to his nature. Thus it is remarkable that purely on account of his disposition, too noble to suspect evil, Franck never succeeded in satisfactorily depicting human perversity. In each of his works those parts where he was forced to represent sentiments like hatred, injustice,—in a word, to express evil,—were incontestably the most feeble. In proof, read the choruses of the unjust and the rebels in "Les Béatitudes," also the rôle of *Satan* in the same work.

It is then entirely natural that, besides composing pure music, wherein he excelled, César Franck was impelled by a talent, which his sincerity rendered conformable to his character, into the depicting of Biblical and Evangelical scenes ("Ruth," "Rebecca," "Rédemption," "Les Béatitudes," "L'Ange et l'Enfant," "La Procession," "La Vierge à la Crèche"), in which radiant throngs of angels, such as a Lippi or an Angelico might have dreamed of, mingled charmingly with one another to chant together the praises of the Most High.

Even when he was treating profane subjects, Franck could not depart from this, so to speak, angelic conception. "Psyché," in which he endeavored to paraphrase the antique myth, has a peculiar interest on this account. The work is divided into choral parts, in which the voices recite the fable while recounting and commenting upon it;

and into parts for the orchestra only, little symphonic poems designed to express the drama which ensued between *Psyche* and *Eros*. Now, without speaking of its charming descriptive parts, like the carrying away of *Psyche* by the *Zephyrs*, or the enchantment of the gardens of *Eros*, the principal piece, the love scene, if I may be allowed to say so, never seemed to me anything but an ethereal dialogue between a soul, such as the mystic author of the "Imitation of Christ" conceived of, and a seraph, descended from heaven to instruct her. Other French masters, Saint-Saëns and Massenet, for example, if called upon to illustrate this same subject musically, would infallibly have endeavored to depict, the one, physical love in its most realistic aspect (*vide* "Le Rouet d'Omphale"), the other, discreet erotism, very much à la mode in certain salons of the Quartier Monceau (compare "Eve" and "La Vierge"). I think that Franck chose the better part, and I even dare affirm that, in acting thus almost unconsciously, he has come the nearest to seizing the real significance of that ancient symbol which has received so many expositions in medieval and even in modern times, in a series which reaches up to and comprehends "Lohengrin."

It is perhaps because of this tendency of his talent toward the purely mystic that the two operas "Hulda" and "Ghisèle," although containing very beautiful music, are far from being as perfect works as Franck's vocal and instrumental pieces.

Passing to a point of view more especially musical, the real character of Franck's music arises from three very well handled properties: the expressive nobleness of the melodic phrasing, the originality of harmony, and the unattackable solidity of the synthetic conception.

César Franck was a melodist in the highest meaning of the word; with him everything sings, and sings constantly. He could no more conceive music without melodic line carefully defining the contours obtained by it and very clean, than Ingres could imagine a painting without impeccable drawing. And this melody derived a great deal of its expressive charm from the skill shown in the grand variation, such as only Bach, in his *chorals d'orgue*, and Beethoven, in his last quartets, have known how to write.

To the abundance of his melodic vein Franck's harmony owes its peculiarly original quality, because he considered music horizontally, following the *fécond* principles of the contrapuntists of the sixteenth century, and not merely vertically, as do the composers of the harmonic epoch. The contours of his melodic phrases give, by their superposition, aggregations of notes which produce a style that is interesting for other qualities than are displayed by the banal or incoherent suites of chords written by those who have only harmony as objective.

It is principally, however, in the domain of musical architecture, the basis of all composition, that the innovating genius of Franck knew how to create a place absolutely apart. He was the first to consider the works of Beethoven from the point of view of a cyclic style (works which no successor of the father of the noble symphonic form had dared to assimilate), and to employ a new mode of construction according to orderly and logical principles. In 1841, at the age of nineteen, he built his first work, the Trio in F Sharp, on two generating themes, which, combining with the special themes of each number, were enlarged according to and in the measure of their successive expositions, and thus formed a solid foundation for the whole musical cycle.

Furthermore, the preoccupation of his whole artistic life was to find new forms, while always respecting in the highest degree the immutable principles of tonal construction laid down by his predecessors. For the rest, it is almost impossible to explain by a literary medium, satisfactorily and clearly, in what his innovations consisted, and one will be more easily convinced of the progress which the Master of Liège accomplished in musical art by reading his music than by description. I should like to dwell for a moment, however, on certain compositions which merit particular mention and study.

"RÉDEMPTION"

"RÉDEMPTION," a symphonic poem in two parts and an intermezzo, was the first work in which the genius of Franck clearly demonstrated itself. As I assisted intimately at the evolution of this oratorio, as different from a classical oratorio as is a *poëme* of Liszt from a symphony of Mozart, I subjoin some details not to be found in the biographies of the master.

The poem is simple. Part first: people moving about in the shadows, which are the evil passions engendered by paganism; suddenly a flight of angels illumines space, an archangel announces the coming upon earth of a redeeming Saviour, and the people, filled with enthusiasm by this promise, repudiate their hatreds and unite their voices in a Christmas chant.

Part second: humanity, having forgotten the precepts and benefits of the Redeemer, delivers itself afresh to its evil ways, but cries out its misery to the Christ; the angels veil their faces with their wings so as not to see the crimes of the people; then comes the archangel, prophesying in a graver tone than before a new redemption for the repentant, and the quieted people chant in a canticle the union of love and mercy.

Between the two parts an intermezzo for orchestra serves to synthesize the new evolution of humanity, proclaiming by an enlargement of the prophetic theme the final triumph of sublime love.

In order to express by music this progress toward the light, Franck imagined it as beginning in a neuter tone, A minor, symbolizing pagan darkness; then rising little by little into the exceedingly clear tonalities of E and B major, he used in a unique way sharpened notes through the length of the work. The effect of gradual illumination due to this tonal disposition is magical.

Long was the elaboration of this beautiful poem into music, into the expression of which the master put all his heart and all of his naïve and pious enthusiasm; it was commenced before the war of 1870, but not finished until 1872, and suffered a large number of successive remodelings.

Originally the first part ended in F sharp major, but at the first performance the violinists, according to a tradition dear to orchestral artists which happily shows a tendency to disappear, having declared that this unaccustomed tonality rendered their part unplayable, Franck felt himself obliged—a little, too, because of our advice (we were sorry for it afterward)—to transpose to E major the fulgurous air of the archangel and the final chorus. This, although it facilitated the execution, diminished the luminous effect as it was dreamed of by the master.

The intermezzo of the orchestra was also subjected to retouches so numerous and important that the second version bears scarcely any relation to the first. This complete making over of a long symphonic movement, which was already finished and engraved, is a very interesting example of an artist's conscience; but it is to this conscience that we owe the blooming of the superb melody which constitutes the principal idea of this intermezzo.

Finally, a chorus, somber in its very striking harmonies, was added to the commencement of the second part to make a contrast to the brightness of its close. The first hearing of this composition, so novel in all respects, took place in the theater of the Odéon, on Holy Thursday of the year 1872, under the direction of Colonne, who at the same time made his début as leader of the orchestra; but as Massenet, whose sensual opera, "Marie Madeleine," was on the same program, absorbed to his profit the major part of the applause, the performance of "Rédemption" was mediocre and made no impression upon the audience, who waited impatiently for the mystico-sensual sweets then so much à la mode.

"LES BÉATITUDES"

WE touch here upon one of the crowning works of Franck, one of those splendid edifices which range themselves on the highway of art as if to show the charm of a new departure, and which disdainfully withstand the injuries of man and time.

A paraphrase of the Sermon on the Mount, this oratorio, a concise expression of the moralities of the Evangelist, is divided naturally into eight parts, each one representing antithetically a double tableau; for example, the violent and the gentle, the simple and the proud, the cruel and the charitable. Toward the end of every part a song arises, calm and grand; it hovers over the miseries of mankind. It is the voice of Christ which we hear, commenting briefly upon the text of the beatitude. This divine melody, so intensely expressive that one cannot forget it from the moment that it appears in the prologue, does not attain to its complete development until the end, but it becomes then so sublime that when one hears it rolling out so majestically it is as if one saw the clouds of incense mounting up under the vaults of a cathedral, veritably assisting the radiant ascension of happy souls to the celestial mansions.

Notwithstanding these dazzling splendors, it is permissible to make a few reservations in considering this colossal work. It presents, in fact, inequalities of style which are sometimes shocking. Thus, as I have already indicated, when it is necessary to depict the climax of evil the characters of tyrants, of the cruel, and even of *Satan* himself, are a little conventional. Franck, not being able to find in himself the power of expressing what he does not understand at all, borrows from Meyerbeer's opera style, which makes a truly unpleasant contrast to the rest of the work.

Although it contains these few feeble points, "Les Béatitudes" is, none the less, the most noteworthy musical monument, in the genre of religious concerted music, which has been created since Beethoven's "Missa Solemnis," and this lofty and expressive work makes up for the emphatic bombast which certain modern composers, with an eye to effect, have heaped up under the disguise of sacred drama.

So great was the modesty of the author of this beautiful commentary on the Evangelist that he never imagined the work capable of being brought out otherwise than in fragments, and it was not until 1893, three years after his death, that it was given in its entirety at the *Concerts du Châtelet*, under the direction of Colonne. It made such a profound sensation in its ensemble that it was immediately adopted by most of the concert societies, French, Belgian, and Dutch, and still remains in their repertories.

THE QUARTET IN D

THE first movement in this Quatuor, for two violins, alto, and violoncello, is certainly the most astonishing piece of symphonic composition since the last quartets of Beethoven. The essentially novel form of the first movement consists of two pieces of music, each living its own life and possessing a complete organism, which mutually penetrate each other, without confusion, thanks to the absolutely perfect ordering of their various parts.

All the composers who follow the Beethoven epoch keep, as to form, to the types already established in the eighteenth century; neither a Mendelssohn, nor a Schumann, nor a Brahms dared to take the twelfth or the fourteenth quartet of Beethoven for a point of departure, and even Richard Wagner based his entire symphonic system upon the imperishable Ninth Symphony. It took an architect of sound as sure of himself as was César Franck to undertake a renovation of forms, while preserving in the movement a general classical style.

Finally, the Quintet in F Minor, and the superb Violin Sonata which Ysaye has made popular, are constructed, like the Quatuor, by the aid of a generative theme which becomes the germ of expression in the musical cycle; but nothing in Franck's work, nor in that of his predecessors, equals in harmonious and audacious beauty the Quartet in D, a type of chamber music unique, not only in the merit and elevation of its ideas, but also in its esthetic perfection and its novelty of form.

THE LAST THREE ORGAN CHORALS

I WILL pass rapidly over these chefs-d'œuvre of Franck, which were, as I have said, the last emanation of his genius, and the registration of which, though already in the grasp of the disease which was to carry him off, he fixed at his organ in Ste. Clotilde some days before taking to his bed, never to rise again. These chorals are written in the form of the amplified variation created by Bach and taken up again by Beethoven; but two of them, at least, have the peculiarity that the theme, though at first hardly more than a sketch, is the germ from which the variations develop, and which, at the end of the piece, brightens into triumphant completeness.

I will not speak of the other poems, "Ruth," "Rebecca," "Psyché"; the two operas "Hulda" and "Ghisèle"; the two morceaux for the orchestra, "Les Eolides" and "Le Chasseur Maudit"; the very beautiful "Symphonie en D"; the compositions for piano with and without orchestra; the nine great pieces for the organ; and the religious melodies. I will pass to the third aspect of the master, that of instructor.

III. THE INSTRUCTOR

César Franck was, to all of the generation who had the happiness of being nourished by his healthy and solid principles, not only a clear-sighted and sure instructor, but also a father in art. I do not fear to use this name to characterize him who gave the light of day to the French symphonic school, because all of us, the artists who came in contact with him as well as his scholars, have always called him unanimously, and with one, though unconcerted, accord, *Father Franck.*

While the professors of the conservatories, especially of the Conservatory of France, to which one hardly applies except to compete for the first prizes, obtained as a result of their system of competition young people who were veritable rivals in their classes, and who often therefore became genuine enemies, Father Franck studied only to form artists truly worthy of this beautiful and liberal name. He radiated such an atmosphere of love that his scholars not only loved him as a father, but, which is more, through him, they loved one another, and during the eleven years that the good master has no longer been with us, his beneficent influence has so perpetuated itself that all his disciples have continued intimately connected, without a cloud to darken their friendly relations.

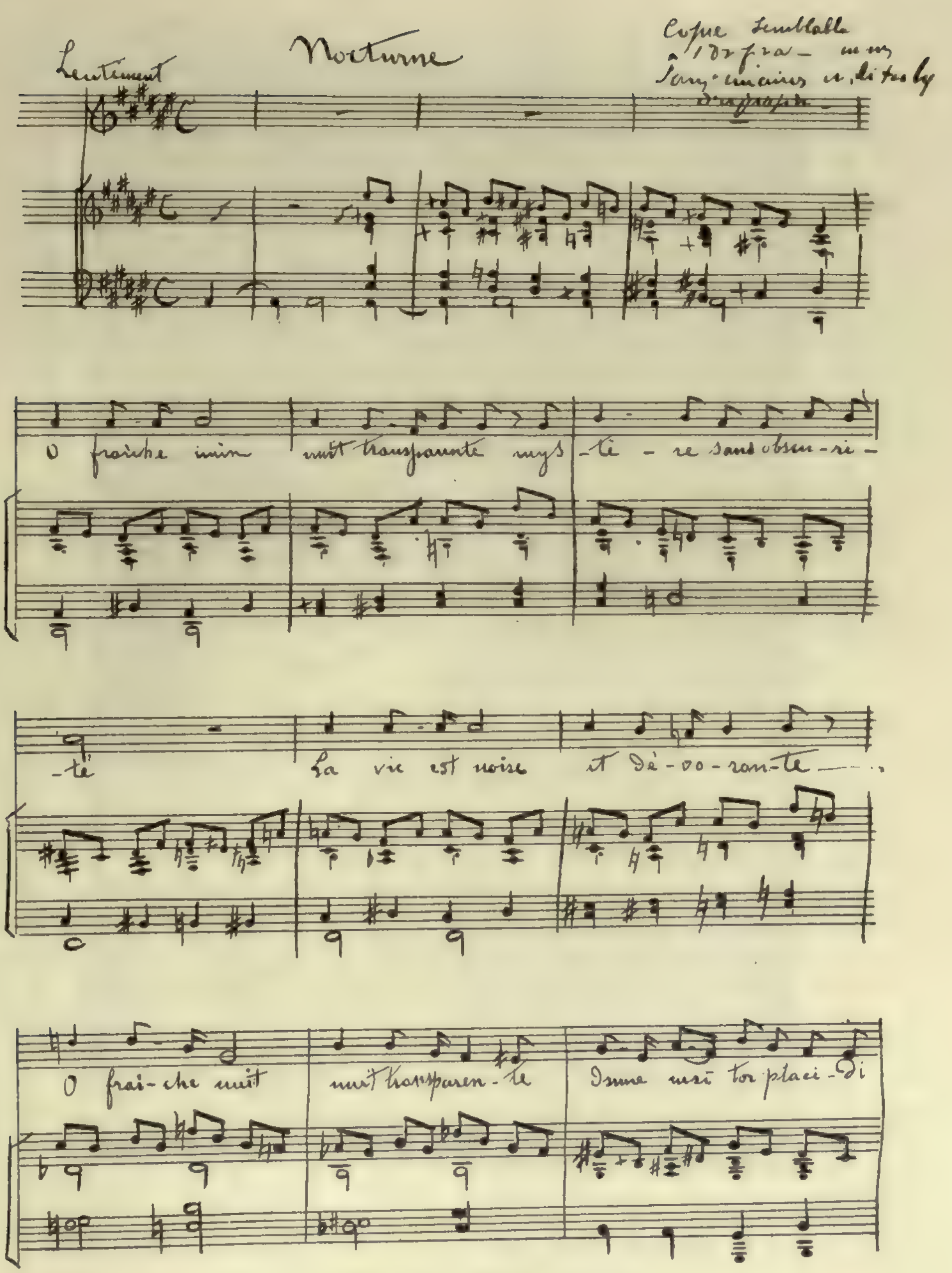
Yes, what an admirable professor of composition was César Franck! What sincerity, what integrity, what conscience, did he carry to the examination of the sketches which we presented to him! Unpitying toward vices of construction, he knew without hesitation where to place his finger, and when in the process of correction he arrived at passages which we ourselves would consider doubtful (though we took good care not to show it), instantly his large mouth would become serious, his forehead would wrinkle, his attitude express suffering, and after playing the passage at the bar two or three times on the piano, he would look at us and let escape the fatal "Je n'aime pas." But if in our stutterings we had chanced upon some harmony new and logically treated, some trial of an interesting form, then, satisfied and smiling, he would lean toward us, murmuring, "J'aime, j'aime." And he was as happy to give us this approbation as we were to merit it.

Permit me to add a personal anecdote relative to the manner in which I made the acquaintance of Father Franck.

After having ended my course in harmony and having aligned some troublesome counterpoints, without having studied either fugue or composition, I fancied that I was sufficiently instructed to write, and having with great trouble placed upon music-paper a quintet for piano and string instruments, I begged my friend Henri Duparc, one of the oldest of the master's scholars, to present me to the great artist whom I revered without knowing, in the firm belief that my work could not fail to win his felicitations.

When I had played the quintet to him, he remained silent a moment, then turning to me with a sorrowful air, he said these words, which I have never forgotten, because they had a decisive influence upon my life: "There are some good things; the ideas would not be bad, but—you don't know anything *at all!*" Then, seeing that I was much mortified by this judgment, which, I confess, I had not in the least expected, he added, with a corrective intention: "If you wish that we should work together, I could teach you composition."

While returning home that night,—for this interview had taken place at a late hour,—I said to myself, smarting with wounded vanity: "Certainly Franck is a spirit of the past; he understands nothing of the beauties of my work." Nevertheless, in a calmer mood the next morning, and re-reading this unhappy quintet and recalling the remarks the master had made to me while underlining, according to his habit, words in pencil, like arabesques, upon the manuscript, I was forced to own to myself that he was absolutely right: *I did not know anything.* So, almost trembling, I went to beg him to be so good as to admit me to the number of his pupils, and he placed

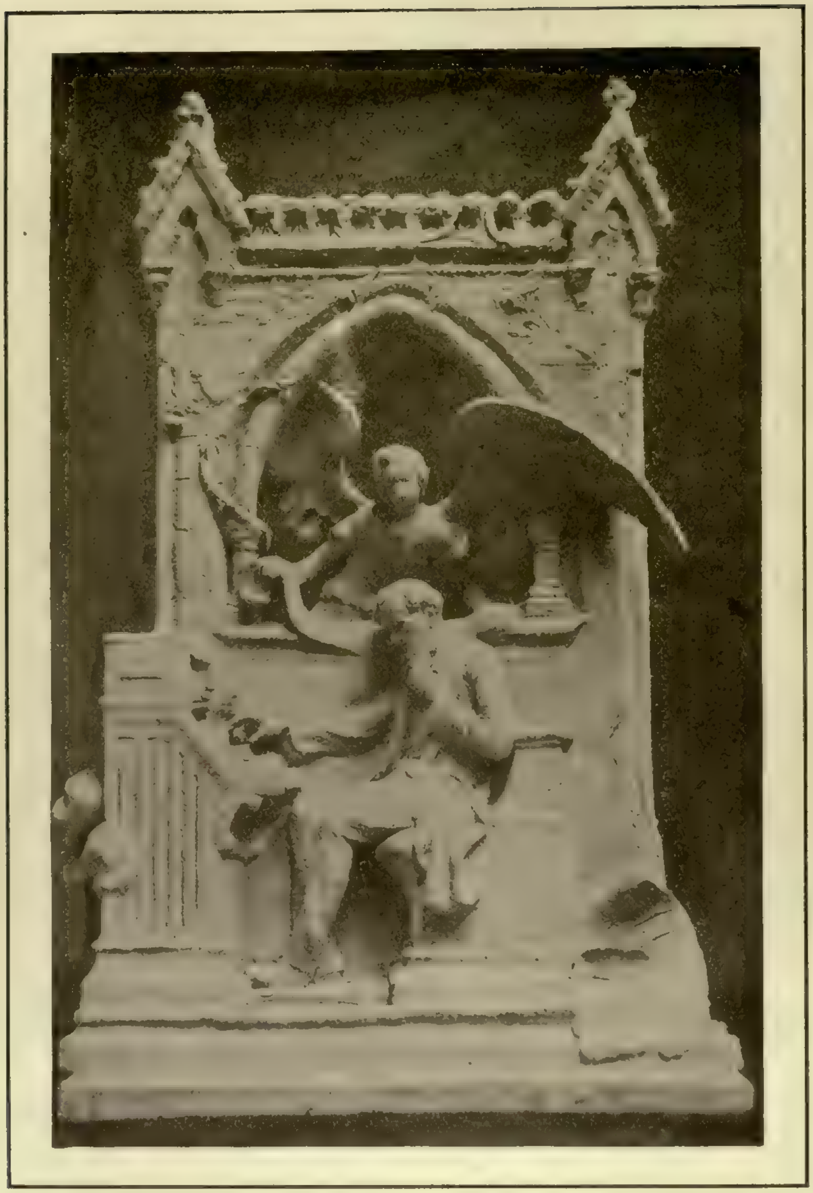

Lentement
Nocturne
Copie semblable
O fraîche nuit
nuit transparente mys
-tè - re sans obscu-ri-
-té
La vie est noire
et dé-vo-ran-te
O frai-che nuit
nuit transparen-te
Donne moi ton placi-di

A MANUSCRIPT OF CÉSAR FRANCK.

Nocturne for the Voice, taken from the collection of M. Ch. Malherbe, in charge of the archives of the Paris Opera. Copy made by César Franck for M. Malherbe.

me in the organ class to which he had just been assigned as professor.

This organ class, of which I retain a vivid memory, was for a long time the real center of the study of composition in the Conservatory. At this epoch (I am speaking of the years 1872–73), the three courses called "advanced composition of music" (courses which hardly received actual instruction, but which led to the writing of a cantata for the prix de Rome) had for professors: Victor Massé, a composer of the second rank, having no leanings toward symphony, absorbed as he was all his life in the perpetration of mediocre operas comiques: Henri Reber, a musician advancing in years, narrow and behind the times; and, finally, François Bazin, author of some vulgar operettas, and also of a treatise



STUDY FOR THE MONUMENT TO BE ERECTED BY SUBSCRIPTION
TO THE MEMORY OF CÉSAR FRANCK

In the Square Ste. Clotilde in Paris. The work of Alfred Lenoir. Reproduced by permission.[1]

on the fugue, a strange thing from a man who, as I can testify, was not capable of discerning whether a response in a fugue was false or exact.

It is not astonishing, then, that the noble instruction of César Franck, founded upon Bach and Beethoven, but admitting all the passions, all the novel and generous aspirations, drew to him all the youthful spirits endowed with elevated ideas and really devoted to their art.

One of the precious peculiarities of Franck's lesson was the demonstration by example. When we found ourselves embarrassed in the construction of a musical idea or in the course

[1] The monument to the memory of César Franck, the work of M. Alfred Lenoir, is to be erected in the Square Ste. Clotilde, in Paris. Subscriptions have been received from many French, Belgian, and German artists, and from the admirers and friends of César Franck. Additional subscriptions may be sent to M. Vincent d'Indy, treasurer of the César Franck Committee, 7 Avenue de Villars, Paris.

of its development, the master would at once go to the library to search out some work of Beethoven, Schumann, Mendelssohn, or Wagner. "See," he would say to us, "this author found himself in the same situation in which you are. Read attentively the manner in which he got out of it; and while guarding carefully lest you imitate him, receive the inspiration which will aid you to correct the fault in your work."

It is thus that unconsciously the master drained, so to speak, all the sincerely artistic forces which were scattered through the different classes of the Conservatory, without counting the scholars from outside, who took their lessons in a quiet salon on the Boulevard St. Michel, where large windows opened upon a garden full of shade, a rare thing in Paris. It was there that we assembled once a week, because Father Franck, not content with instructing us in the science of counterpoint, fugue, and improvisation in his class at the Conservatory, made those of us whom he considered worthy of particular instruction come to him. This was absolutely disinterested, and not the ordinary rule with the professors of the official establishment, in which instruction is inscribed at least in the rules as gratuitous, though it is, alas! far from being so in reality.

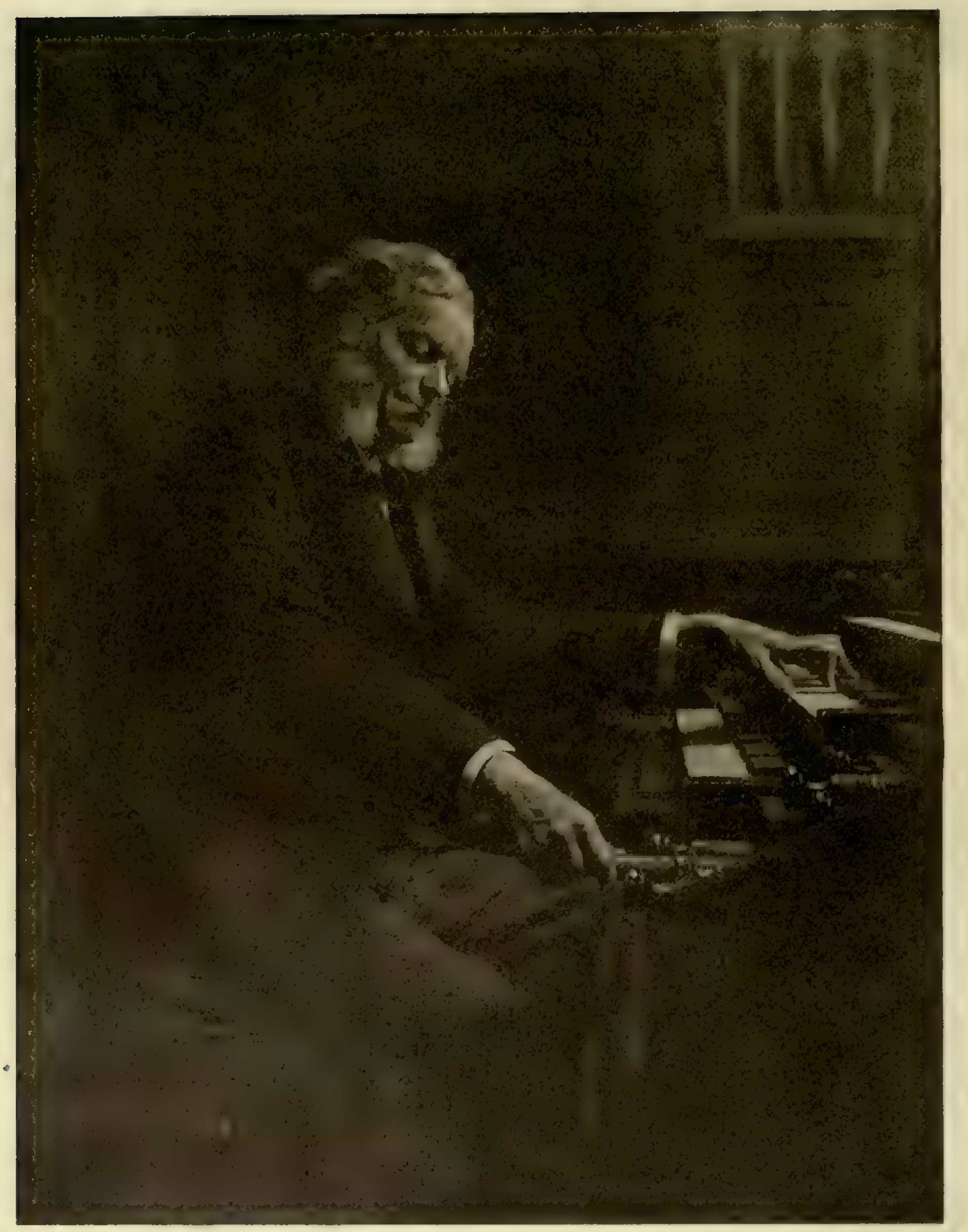
When one had finished with Franck the study of counterpoint, which he wished to be always intelligent and melodic, and that of the fugue, in which he allowed a wide liberty of expression, then one undertook the study of composition, based entirely, according to him, upon *tonal* construction.

No art, in fact, has a nearer connection with music than architecture. To build an edifice it is necessary at the very beginning to choose the materials and to have them of good quality; it is the same with musical ideas, in the choice of which the composer must take infinite pains if he wishes his work to be of value.

But it is not sufficient to employ good and beautiful materials in construction; there must follow the knowledge how to dispose of them so that they will act together powerfully and harmoniously. Stones, carefully chiseled, but put simply in juxtaposition without order, will not constitute a monument; nor will musical phrases, however beautiful each may be, added together end to end make a piece of music. It is necessary that their place and their connection be regulated by an ordering sure and logical; at this price only will the monument endure; thus, if its elements be beautiful, and the synthetic order harmoniously combined, the work will be solid and lasting. The composition of music involves nothing but this.

This is what Franck, and he alone at this time, knew so well how to convey to his disciples. Accordingly, though for the first three quarters of the nineteenth century the symphonic production in France had been absolutely *nil*, there has been seen arising, suddenly, in the last thirty years, a new French school, full of creative vigor and daring, expert in the symphonic art and in chamber music, and surpassing artistically, by its solidity of construction, its clearness of form, and even its ideas, the symphonic school of Germany of the same period, which still drags along in the rut marked out by Mendelssohn. Father Franck's beneficent influence did not confine itself to the musicians who worked especially under his direction. It made itself felt also upon those scholars of the Conservatory who received his advice in the organ class: Samuel Rousseau, G. Pierné, A. Chapuis, Paul Vidal, G. Marty, Dallier, Dutacq, Mahaut, Galeotti, and others; upon the virtuosos who came in contact with him, among whom I will cite only the incomparable violinist Eugène Ysaye, to whom he dedicated the celebrated Sonata for Violin in A; and also upon those artists who, without being precisely his pupils, yet felt from contact with him the ascendancy of his probity and of his artistic sincerity: for example, Gabriel Fauré, Paul Du Kas, the illustrious organist Alexandre Guilmant, and Emmanuel Chabrier, who, in the name of the Société Nationale de Musique, of which Franck had been president, gave an address full of feeling at the tomb of the master.

The principal disciples who had the happiness of receiving directly this precious instruction were, in chronological order: Henri Duparc, the successor of Schubert and Schumann in the genre of song; Arthur Coquard;



CÉSAR FRANCK AT THE ORGAN OF STE. CLOTILDE.

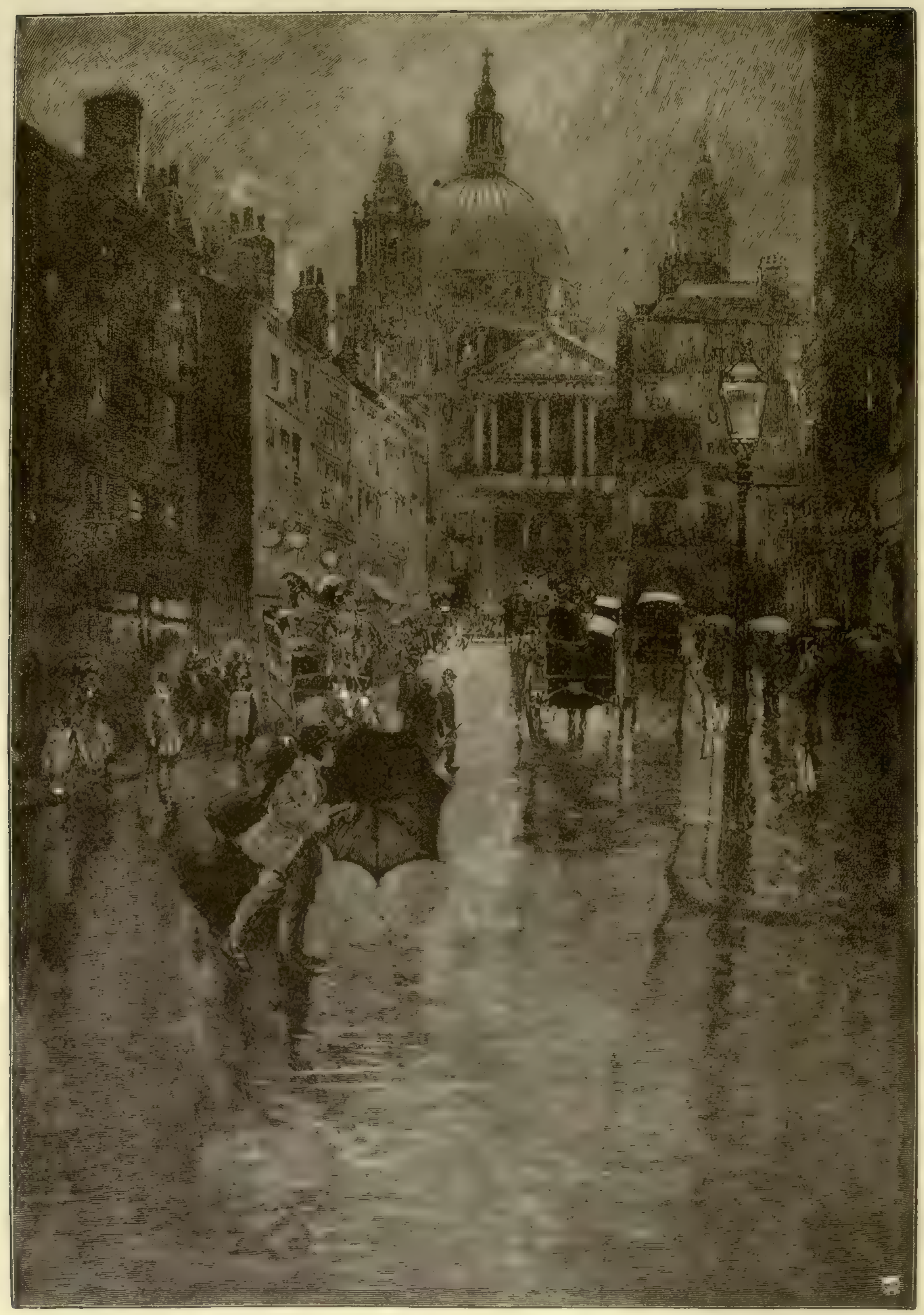
From the painting by Mlle. Jeanne Rougier, made in 1888.
Reproduced by permission of the owner, Georges Franck.

Albert Cahen; Alexis de Castillon, who died in 1873, at the age of thirty-six years, and who, after having received for many years lessons from Victor Massé (who seemed to try to annihilate the marvelous gifts of this beautiful nature), had the courage to recommence his entire musical education with Franck, and, having destroyed all his previous essays, wrote a great amount of symphonic and chamber music of the first order; Vincent d'Indy, the writer of this study; Camille Benoît; Madame Augusta Holmès; Ernest Chausson, author of "Le Roi Arthus," a lyric drama, and of very beautiful symphonies (he was prematurely taken away from the affection of his friends in 1899); the delicate worker Pierre de Bréville; Paul de Wailly; Henri Kunkelmann; Louis de

Serres; Charles Bordes, the young and already celebrated director of "Les Chanteurs de Saint Gervais," who are reviving in France the knowledge of real religious music; Guy Ropartz, now the director of the Conservatory of Nancy, to whom we owe some very remarkable symphonic compositions; Fernand Le Borne; Gaston Vallin; and, finally, poor Guillaume Le Keu, who died at twenty, leaving a considerable legacy of works of an intensity and expression almost amounting to genius.

It was principally to continue instruction such as Franck's and to perpetuate it that three men, scholars or admirers of this lamented master, Alexandre Guilmant, Charles Bordes, and Vincent d'Indy, founded, now some years since, La Schola Cantorum, a school of music whose principles are uniquely grounded upon love and veneration of art, without other prejudice. But even if pious friends had not been found to continue the work of didactic propaganda, nothing could have hindered the healthy and honest doctrine of César Franck from fructifying and spreading from one to another, because it is the verity of art.

Besides, nothing will prevent the productions of the master's genius from living in the future; and while the names of certain composers, who worked only for glory or for money, and strove for immediate success as their most desired good, are even now commencing to retire to the shadows from which they will never again emerge, the seraphic figure of the author of "Les Béatitudes" floats high and ever higher in the light toward which, without compromises or fatigue, he strove all his life.



ST. PAUL'S CATHEDRAL, LONDON.

DRAWN BY JOSEPH PENNELL.

THE FUNERAL SERVICES OF SIR ARTHUR SULLIVAN WERE HELD IN ST. PAUL'S.

THE MUSIC OF MODERN FRANCE

THE century of alternation in lethargy and turmoil which evolved the exquisite musical art of Modern France presents interesting aspects that are wholly of France, besides many that are interwoven with musical progress in other countries. Of the historical features involved, none are more striking than those of asylum occasionally furnished to gifted foreigners while blindly ignoring, even opposing, some of the most gifted of her own. Neither Chopin, Liszt, Thalberg, nor Gottschalk was native to France, yet they were all taken up as would have been becoming to her own children. At times, between 1839 and 1861, even Richard Wagner found a few friends there. Then the great neglect of Berlioz—in a smaller degree also the fine genius of such composers as Alkan and Bizet, came with just so much force against the French spirit which could hate as violently as it could love.

The history of music in France for the nineteenth century also shows some strange analogies, principal among which is that between Glinka and Berlioz. Both were born in 1803 and their respective masterpieces for Russia and France were produced within the half decade beginning about 1835. The latter year marked the arrival of Berlioz's great opera, "Benvenuto Cellini," followed in two-year intervals by the "Requiem" and the "Romeo and Juliette" symphony. Glinka's "Life for the Czar," composed in 1834 and 1835, was first given in 1836, and his much more even and potent "Russlan and Ludmilla" came to the public in 1842. Upon the failure which was the temporary fate of "Russlan," Glinka went out into the world, and in Paris found Berlioz, whose own battles for recognition allowed him to sympathize to the highest degree. Berlioz helped Glinka to secure performance for some of his works, and life for the stranger became much more endurable. Within a short time, Berlioz also went out into foreign lands to find the success which was wrongfully denied in France, and in Austria and Russia he found some of the comfort which Glinka had secured in France and Spain.

At the beginning of the nineteenth century music in France was at a very enthusiastic stage through the recent organization of the Paris Conservatory, a distinctively Republican institution as against the old Monarchical institution of the Grand Opera. Violin playing especially was in high fame there through the co-operation of Rode, Kreutzer and Baillot. The newest symphonies by the young Beethoven were being given in Paris with the most creditable promptness. On that general momentum French musical life proceeded at a good pace for a couple of decades, until Meyerbeer and Halévy appeared and attained a popularity which for a time obscured not only Berlioz, but the young Wagner of "The Flying Dutchman" and "Tannhäuser." Wagner's earlier "Rienzi" had been very well received at Dresden in 1842, but his succeeding operas were to meet with difficulties, both in securing performance and the understanding of the people.

Henceforth France was to settle down into a lethargy of thirty years, until the death of Berlioz in 1869 and the first full realization of his genius through Reyer's festival of March, 1870. In our present view of the evolution, we know positively that the neglect of Berlioz in those years was paralleled by that accorded his own countryman, Ch. V. Alkan (1813-1888), who modestly preferred the career of a teacher-composer to that of the piano virtuoso, at a time when Paris was largely occupied with Chopin and Liszt. Meantime Alkan was composing works of so great content and character as to represent a complete revolution in the piano literature of that day, just as they have in part a potent meaning for ears of the twentieth century. As to Wagner, he lived in Paris for three years, 1839 to 1842, struggling against poverty. In 1849, upon his flight to Paris from Germany, the city was at a low ebb musically and there was no encouragement. He went to Zurich. He was in Paris again from September, 1859, until the failure of his "Tannhäuser," after three renditions, in March, 1861. Though he had the close friendship and artistic appreciation of many musicians and literary celebrities, the public would not yet follow. Then for the thirty years before the war with Germany, only the pianists Liszt and Chopin, re-enforced in 1841 by the coming of Gottschalk, had enjoyed the great popularity which was denied the genius of Alkan and Berlioz, although deserved. From 1835, for a few seasons, the Swiss, Sigismund Thalberg had already shared the popularity of Chopin and Liszt.

EMMANUEL CHABRIER

The history of musical progress in France for the period since 1870 has other aspects of the greatest moment and they should never be overlooked, since they are of a type likely to mark the history of every nation's progress. The prime lesson therein is this—that having had for a time no active art of her own, she borrowed from the furthermost parts of the world until her own gifted sons came forward with an art wholly individual, and the peer of any. In France the war of 1870 aroused the people to a sense of nationalism which was willing to accept Berlioz in his most extreme flights. It was the later combination of Berlioz and Wagner, adding a bit of Tschaikowsky and Grieg with the intense classicism of Franck, which prepared France for the peaceful revolution accomplished in 1902 by Debussy's "Pelléas et Mélisande."

Direct proof of the educative power and the occasional need of foreign influences is seen in the unfortunate experience of Bizet's "Carmen." From 1870 to 1875, the five years of willingness in musical nationalism, and the important success of the "Arlésienne suite," in 1872, were yet insufficient in public education to save the finest fruit of the life, which from earliest childhood, Bizet had given devotedly to music. But when the hatred which war engendered had, by 1882, receded far enough to permit Lamoureux's playing of Wagner, "Carmen" also came into the esteem and full understanding which should have been accorded while the composer still lived, in 1875.

Nevertheless the extraordinary progress which musical France made after 1870 had not been possible either to foreign or domestic influences alone; rather it was accomplished through the most intense application of every imaginable force which could lead, coax or educate the French public to the acceptance of new and extreme conditions in music.

As early as 1851, Jules Pasdeloup had made an attempt to improve and intensify Parisian concert life by establishing the "Society of Young Conservatory Artists." After some success and many vicissitudes in this concert giving, he was enabled ten years later to reorganize for the famous "Concerts Populaires," which rather happily existed until the outbreak of war. Meantime, in 1869, during a brief directorship of the Théâtre Lyrique, Pasdeloup had given Wagner's "Rienzi," though under conditions of heavy financial loss. After the war he was enabled to resume concert-giving by the aid of an annual government subsidy of twenty-five thousand francs, and his activity thus extended to 1884, when the competition long since arisen through the finer artistic results of the Colonne and the Lamoreux concerts, made it no longer necessary nor advisable to continue.

Before proceeding to notice the activity of various other organizations which strongly contributed to progress, it should be observed that before 1870 there was no place where a modern composer could get a hearing for his works, except by hiring his own orchestra and hall. Even Berlioz and Wagner were constrained to undergo this responsibility and in nearly every instance with heavy loss. Then aside from Pasdeloup's earliest concert-giving by conservatory students, the one other important organized attempt at concert culture had been Emile Lemoine's Society for Chamber Music, established in 1860, which had but a short existence.

VINCENT D'INDY

Briefly stated, the most potent organizations and forces contributing to the final redemption of musical France, were the Société Nationale of 1871, and the "Concerts de l'Association artistique," founded in 1873 by Colonne, and where honor to Berlioz reached its highest in about 1880. The Lamoreux concerts also began in 1882 a brisk promotion of the public acquaintance with Wagner, and, after the usual years of contention, by 1885 the Wagnerian philosophy dominated all discussions of art and literature in Paris; by the year 1890, when César Franck died, the time had come to rebel against so much Wagner, and there were introduced new elements represented by such as Tschaikowsky and Grieg. In 1892 the "Chanteurs de St. Gervais" were organized to perpetuate the César Franck traditions in the new-classicism. The Schola Cantorum, in further opposition to Wagnerian influences, was organized in 1894, by Vincent d'Indy and Charles Bordes. Within the next ten or eleven years, there came also the "Ecole superieure de Musique," under d'Indy; the "Nouvelle Société Philharmonique de Paris," under Emanuel Rey, and in 1905

Victor Charpentier's series of free concerts known as "L'Orchestre."

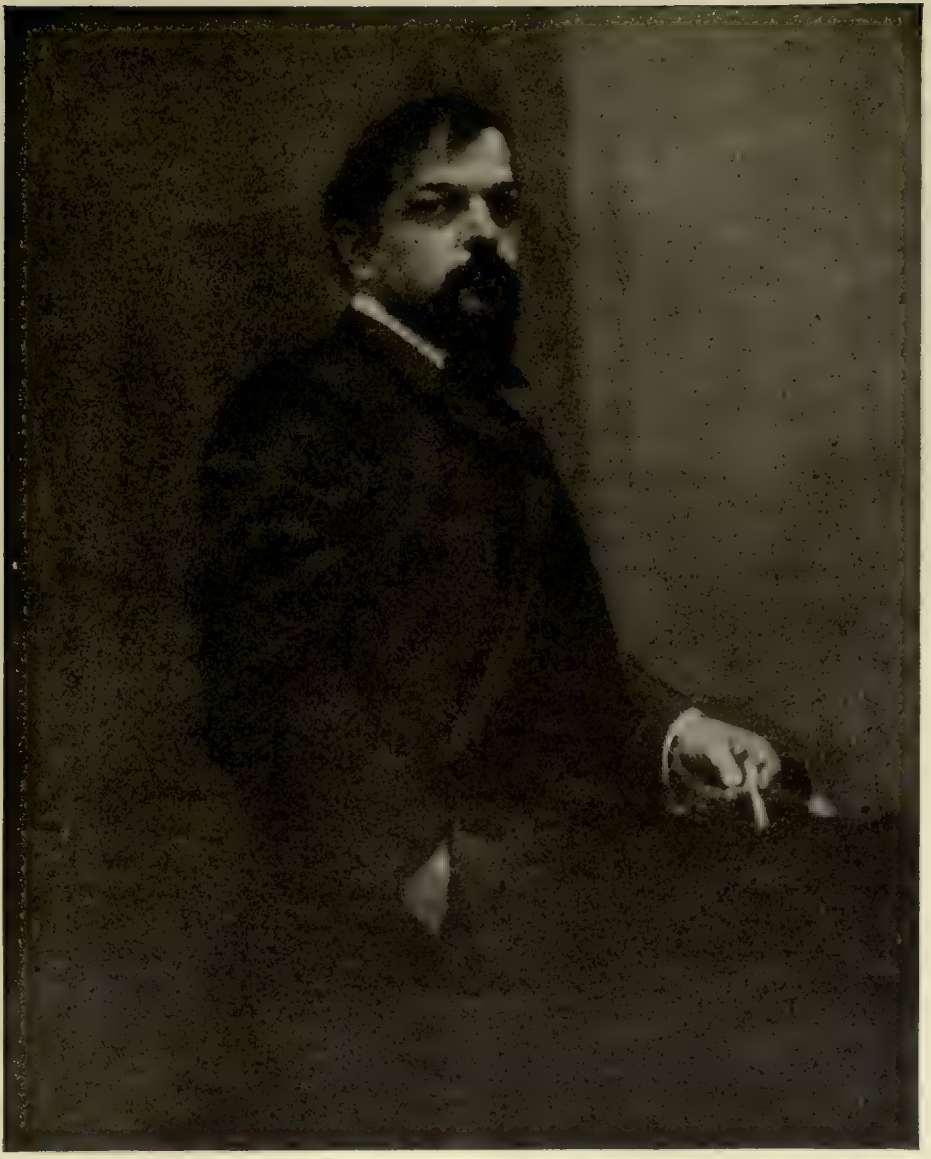
All of the above named activities had been unavailing but for the powerful and all-permeating agencies enlisted for the enlightenment of the masses. In 1871 music lectures were instituted at the Conservatory of Paris, and in 1893 the presentation of musical theses was begun at the Sorbonne. In 1889 the French Government sent Charles Bordes to assemble the folk songs of the Basque country and he issued a highly valuable report entitled "Archives de la Tradition Basque," besides giving modern orchestral setting in a "Fantaisie" and a "Rhapsodie Basque." In 1895 valuable collections of French folk songs were distributed to the pupils of the common schools of the Republic. From 1900 to 1906 Maurice Buchor was busily engaged in the revolutionary and quasi-vandalistic process of setting the great German choral classics to modern, French-nationalistic poems. In this radical manner he soon had children all over France singing the choruses from Beethoven's "Fidelio," Schumann's "Faust" and Handel's "Messiah." The years 1903-1904 found the national attitude so changed that the music periodicals were presenting such topics as "Influence of German Music on France" and "Present Conditions of Music in France." Nevertheless, at any time within the two decades just preceding those years, one might have found music-literary discussions by such strong leaders as Saint-Saëns, d'Indy and the much younger Debussy, all lending the most valuable aid through the technical and daily press.

Ignoring for awhile the history of public prejudice and gradual conversion as indicated in the foregoing exposition, it will be of interest to examine the inner character of compositions which emanated from the different schools within the French nation itself. For it is certain that on the way from Berlioz to César Franck, music harmonic texture had a long journey, and from Franck to the Debussy of "Pelléas et Mélisande," lay another great stretch in evolution, though in chronology it was but little more than a decade.

Going back to the Berlioz of 1840, the texture and the message he had to convey in music was sufficiently new to repel the French public, yet it was not in advance of his contemporary, Robert Schumann; and though Berlioz could not succeed in his native land, he was promptly taken up in Central and Eastern Europe, just as Schumann was also enabled to bring his works before the German public with seldom a delay or a disappointment. Furthermore, Schumann had the power greatly to influence Tschaikowsky and Rubinstein, not to speak of the horde of his own countrymen who drank at the same fount. Doubtless the Berlioz influence upon the instrumentation of Wagner and Liszt, still further upon that of Bruckner, and yet a full half-century later upon Gustav Mahler, was ultimately as great as Schumann's, but Berlioz did not live to receive credit, either in honor or in this world's goods.

As for Bizet, there was no valid excuse for the failure of his "Carmen," except that as drama the moral status of the heroine may have been given consideration over all other problems of music or tragedy; thirty years later the tremendous musical and dramatic inspiration of the Richard Strauss "Salome" was put to the same test, but the great lyric beauty of the music and the better education of the public rightly prevailed, and the work ran to hundreds of performances throughout Europe. Judged for the respective modernity in the periods of their creation, and for the innate power of their messages, there is hardly anything to choose between them, and they should both maintain themselves for long generations to come.

One of the most striking of all aspects in the late nineteenth century of music history in France is the suddenness with which César Franck (1822-1890), as a radical harmonist, was superseded by Debussy; for within three years after the death of the old master, the very year in which "The Beatitudes" was first heard, Debussy was already occupying the ground with his much more radical string quartet, and only one year later there appeared his high color "Afternoon of a Faun." In the quarter of

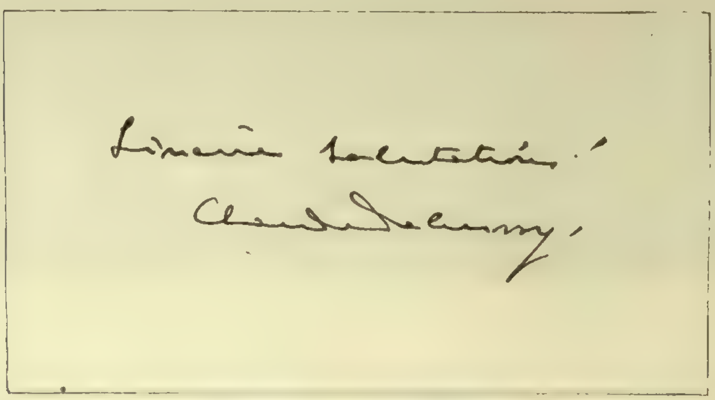


CLAUDE DEBUSSY

a century that has elapsed since the appearance of those works the world has witnessed a veritable succession of other fine music-revolutionary feats, and still one feels a sense of amazement that compositions of such intricate texture were in existence so long ago. This impression is all the stronger for the fact that, notwithstanding the still more evanescent "Pelléas et Mélisande," of 1902, the outer world came to its highest point in Debussy worship only within the five years which began at about 1905. Through all such circumstances as the above, César Franck's fine place in history stands wholly unaffected, for he exerted a timely and a tremendous force in diverting French thought away from the general operatic and Wagnerian exclusiveness, back to the enduring uses of symphonic and chamber forms. Added to it all, there is the permanent fund of beautiful and vital discourse represented in his own compositions. There is further the rich fund of characterful and enduring compositions that have been written by his pupils, as by d'Indy, Chausson, Ravel, Dukas, Chabrier and de Ropartz.

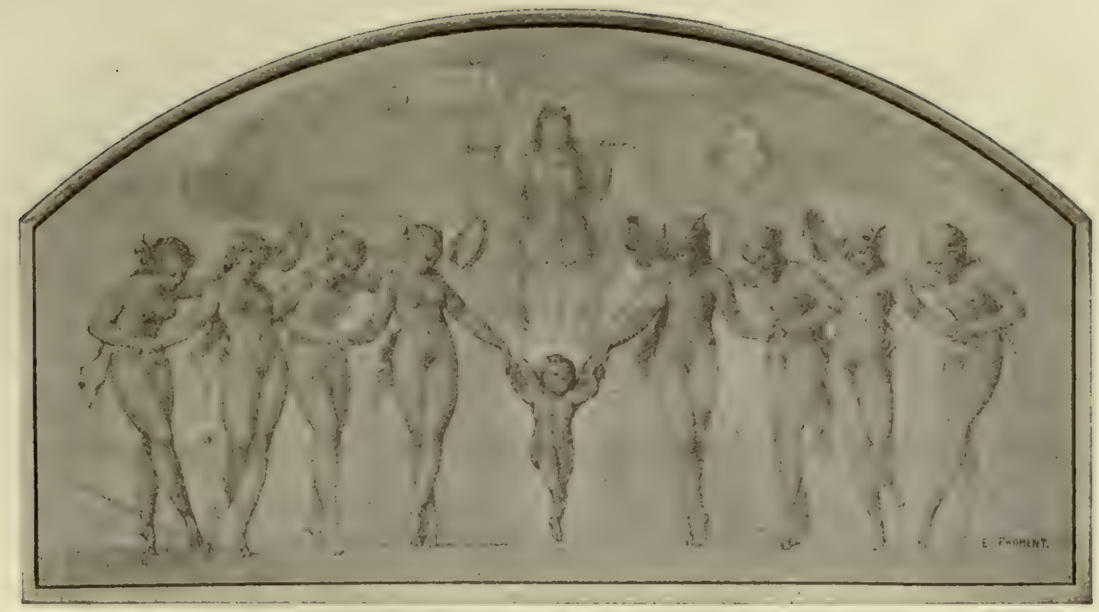
Looking for a moment to the externals of Parisian concert life, up to the beginning of the world war, the French capital was showing a very large vogue in the appreciation of the Brahms *Lieder.* Simultaneously the great German lyricist was similarly honored throughout the intense musical life of Russia; now there have been thoughtful musicians who were in fullest sympathy with these various elements of Russian and French geography and German music, who felt that the Brahms cult could have only a brief existence in those lands, since the psychology of the peoples was so unlike that of Brahms. At first flush that argument seemed plausible, yet time may prove it erroneous, since the Brahms nature was pre-eminently lyric, and there has never been a time when either the Russians or the French were not susceptible to lyric beauty when presented in a language whose technic they understood.

In final comment upon phases of French music history for the nineteenth century, there appears a very striking fact relating to the particular nativity of the nation's composers—in effect, that among a mere thirty of the most gifted and best known, fully thirteen were born in the one city of Paris. In the study of the nativity of the world's other composers, this grouping within one city the birth of so large a percentage of the entire nation's gifted sons is an instance wholly unparalleled. It is a crushing argument against the French systems of education in vogue for that century—the lack of opportunity, not alone for Berlioz, Alkan, Bizet and Franck, but of the thousands who happened to be born away from the metropolis. For it is simply unbelievable that during the period in which Paris produced thirteen, the rest of the nation gave birth to no more than the twenty who were permitted to come to maturity.



Sincère salutation!
Claude Debussy.

SIGNATURE OF DEBUSSY



BY PERMISSION.

THE DANCE OF THE MUSES. BY E. FROMENT.

THE LEGACY OF THE CENTURY

THE EVOLUTION OF MUSIC FROM THE ITALIAN STANDPOINT

BY

PIETRO MASCAGNI

AT the mere thought of my broad and varied field a spontaneous enthusiasm incites me to the expression of ideas that have long tenaciously beset me — ideas by which I guide myself in that infinite realm of art wherein the soul vainly seeks peace and rest. I shall be sincere, but it is not my aim to diffuse dissatisfaction.

Let us consider the matter. "The Legacy of the Century" is the gift of the dying age to a new era, with no indication whatever as to whether we stand face to face with the dead or with the heir. I firmly believe that the new century will accept the inheritance of its predecessor in bulk and without reserve, because, as a whole, it is by no means a bad one. But if we of the new school (so called) desire to draw up an inventory of the bequest, how should we proceed? May we not be taxed with having sought to squander the patrimony of our grandparents, of our ancestors — treasures of rarest worth, resplendent with gems of "purest ray serene"? Happily, our guide into the new century is our great-grandfather Giuseppe Verdi; he holds us by the hand: our inheritance is safe.

ROSSINI AND VERDI THE UNBROKEN LINE OF GENIUS THROUGH THE CENTURY

I LOOK back, and to my searching gaze appears a vision of clearest light; one single line, unbroken, scarcely knotted, midway, by the impact of genius, encircles the nineteenth century. Rossini, Verdi: behold the symbolic vision of the century of melody, and beneath it, beneath that luminous heaven, see how numerous the other names of genius, how marked a continuity in the evolution of music.

I purpose to deal with our Italian art, especially the art melo-dramatic, neglecting nothing cognate to the general evolution of music, but giving prominence to the Italian melo-drama which in the nineteenth century has been the lever of all musical activity. I cannot imagine an Italian musician that is not a writer of melo-dramatic music; the blood of the symphonists courses not in his veins, but the need of producing melo-drama impresses me as natural, as imperative, to any composer born under our fair skies. There can be but two kinds of music, melo-dramatic and symphonic. Chamber-music always belongs to one sort or to the other; the romance, the duet, the quartet, slender though the tie may be, can never be isolated from the parent root; and as in the trio and in the quartet one encounters the forms and developments of the classic symphony, so one always finds in the romance and in the duet the germ of melo-drama. The construction of the symphony involves few ideas connected and developed by science; the melo-drama, on the other hand, requires many ideas and little science. One readily comprehends why the Italian, by

BY PERMISSION OF HOLLYER

IRIS.

From the painting by George Frederick Watts.

his geniality and volubility, should naturally incline to melo-drama. No one will deny that Italians have always had an abundance of ideas.

These two radical characteristics of musical composition appear in accordance with the character of each several nation. The Latin races, in general, neglect and despise science in art; the Northern and Teutonic races make science the basis of art.

The nineteenth century has beheld the efflorescence of a new musical culture in Northern lands; it has christened and confirmed Russian, Swedish, and Norwegian composers, but the appearance of these new and valiant champions in the field of music has been greeted by the homage exclusively due to the will and power of science. England, on the other hand, has felt the influence of the French and Italian schools, and has sent forth operas and operettas impressed by the elegance and volubility of the former and the geniality of the latter.

ENGLISH MUSIC EXOTIC

A STRANGE country is England, considered from the musical standpoint. She has produced excellent composers, but without ever expressing a distinctly national character in her style of music. The invasion of German, French, and Italian musicians into the wealthy British Isles, undertaken unquestionably rather at the call of the *lira sterlina* than of the *lira musicale*, may account for the fact.

I witnessed in London the astounding success of a sort of operetta written by an English composer, who, in a twinkling, had scaled the heights of fame. The composer in reference, encouraged by his triumph, composed a serious melo-drama, a genuine one. Queen Victoria, desiring to have the new work performed in Berlin, wrote a brief note to her grandson, the Emperor William, warmly commending the effort of her favorite composer. One can easily imagine the care and pains with which the new opera was made ready and the importance given the first performance. I had the good fortune to be a spectator. This work met with complete failure.

It seemed to me, as I thought over the case of English musical evolution, that the English musician seeks to force himself beyond the limit of his powers, and that under the influence of foreign *maestri* to whom he has given hospitality, and encouraged by the success of artists from other lands, who are always admirably received in London, he does not measure his steps. Thus it comes that the music of the English people faces the new century void of any special character and with no definite goal assigned to its unsteady and sinuous course.

THE OTHER NORTHERN NATIONS EXHIBIT WELL-DEFINED SCHOOLS

ON the other hand, the other Northern nations present themselves with strength and compactness and with a definite purpose; they already tread a well-marked path. And why? Because their music takes its origin in their national folk-songs. In Russia, Denmark, Norway, the basis of musical culture is popular melody. I am thoroughly awake to the great influence of folk-song upon the musical development of nations. Music is a universal language; its purpose is to be understood by the people. It must, therefore, be born of the people's feelings, must be people's music.

A distinguished authority, writing in 1765, in the journal "Il Caffè," then published in Milan, observed that almost no nation of the world found pleasure in music foreign to it. How much of nationality, how much of popularity, lies in these words! I do not refer to such symphonic or melodramatic music as requires for its comprehension a certain intelligence common to all nations. I mean music imbued with popular sentiment, with national spirit; music that, freed from all discipline and formula, aims exclusively at uplifting the hearts of the people; music that must be the foundation, the principle, the affirmation of any school.

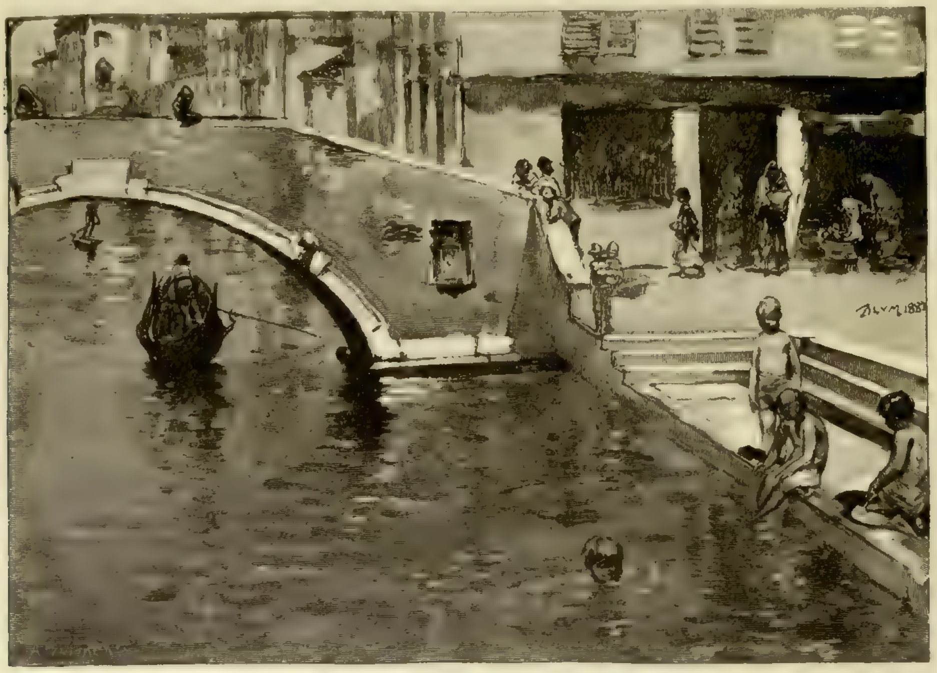
I have not time to consider the influence that popular music has had upon the artistic and intellectual evolution of such countries as Scotland, Russia, Denmark, Poland, and Bohemia. The development and progress of that musical culture, always based upon their folk-song, may some day be a potent factor in their artistic development. The theme is admirably suited to bear out the assertion that all principles of music must originate in the spontaneous expression of the people. Pietro Lichtenthal, in his golden dictionary of music, says that if in war-time soldiers were led to battle singing their folk-songs in chorus, victory would be secure. In the soul of every warrior the enthusiasm aroused by the familiar melody would have no limits; national melody would make each man a hero. We recall the ancient Spartans following limping Tyrtæus, the Athenian. In Italy, at least, the monotonous and anti-melodious drums have, in the nineteenth century, been done away with, and a broad and vigorous impulse has been given in our regiments to the bands, which are among the most beautiful and efficient expressions of patriotic, national, and popular feeling.

ITALY, SPAIN, AND HUNGARY, THE THREE COUNTRIES WHERE POPULAR MUSIC BEST FLOURISHES

There are, in Europe, three countries in which popular music flourishes with particular luxuriance: Italy, Spain, and Hungary. The three differ from each other in respect to manners and customs, and one is unlike the other two in point of race, and yet in their people's music there is something that imparts the same attractiveness and awakens the same enthusiasm. Does it lie in the expression, in the rhythm? I know not; but I do know that the music of each is born of the same feeling.

ITALIAN MUSIC

I was in Venice a few years ago. The weather was lovely, the skies were glorious, the *laguna* was fraught with ineffable charm. I was to depart by the evening train; a gondola awaited me on the Canal Grande, in front of the Grand Hotel. I hastily bade farewell to a few friends, for I wished to be alone. I felt, I know not why, strangely impressed. Perhaps I was grieved at leaving all this enchantment of art and nature. The gondola glided noiselessly over the middle waters of the Canal Grande, whose exquisite airy walls gradually passed from my ecstatic vision. The moon diffused its white and misty light, bestowing new colors and new shapes upon the dark waves and their marvelous surroundings. The cadence of the oar marked every instant of delight that swept past the heart as the indescribable picture unfolded. A soft harmony, gentle and suave as a caress, fell upon my ear from afar. I listened attentively; yonder, in the Canal Grande, they were singing a popular song, one of those sentimental Venetian mel-



A MEMORY OF VENICE.

Drawn by Robert Blum.

odies that draw their inspiration from the beautiful and amorous eyes of the women of the people. My heart overflowed; I sought about me for some object that should divert my attention, that might quickly arouse me from the ecstasy of body and soul. In vain, in vain! Everything was beautiful and sublime, everything added to my emotion. The sweet song continued; my eyes were full of tears. Oh, fascinating might of popular melody! How thou dost stir the soul to its depths and arouse a sentiment of pain almost physical! I have never escaped it while listening to a *canzone* of Piedigrotta's, a *bolero,* or a Tzigane "elegy."

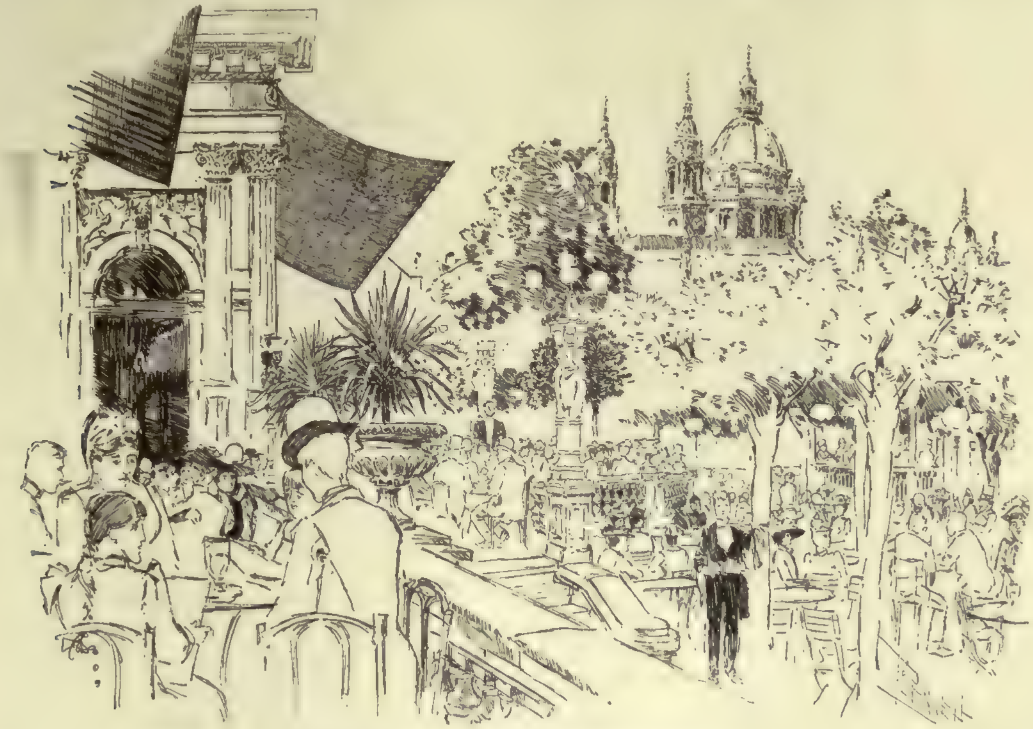
THE POTENCY OF POPULAR MELODY AMONG ITS OWN PEOPLE

Let no one reproach me with my cosmopolitan enthusiasm by quoting an adverse axiom. The feeling that a people displays in its character, its habits, its nature, and thus creates an ever-privileged type of music, may be apprehended by a foreign spirit which has become accustomed to the usages and expressions common to that particular people. But popular music, void of any scientific basis, will always remain incomprehensible to the foreigner who seeks to study it technically.

The enjoyment of a people in the music of its own land is, according to my own observation, far superior to that which can be given it by any foreign music. The Venetian *canzone* and *barcarole* instantly render the most ferocious Venetian gentle, soft, and kindly, though they would not even attract the attention of a slave-dealer. A Neapolitan *melodia* may be potent to arrange the marriage of a native pair, though it might pass unnoticed by the watchers of a seraglio. A dulcet Spanish dance has power to dissolve a throng of Spaniards into the abandon of a Southern siesta, but to the ears of the Chinese opium-smoker it would remain but a noise.

HUNGARIAN MUSIC

The effect of Hungarian national and popular music is strange and intense. It may be defined as the gentlest of spasms, as agonizing suavity, as voluptuous pain. To comprehend this clearly one must have been in one of those night taverns of Budapest, when the Tzigane band madly strikes up a patriotic song, or tearfully sighs out a popular elegy

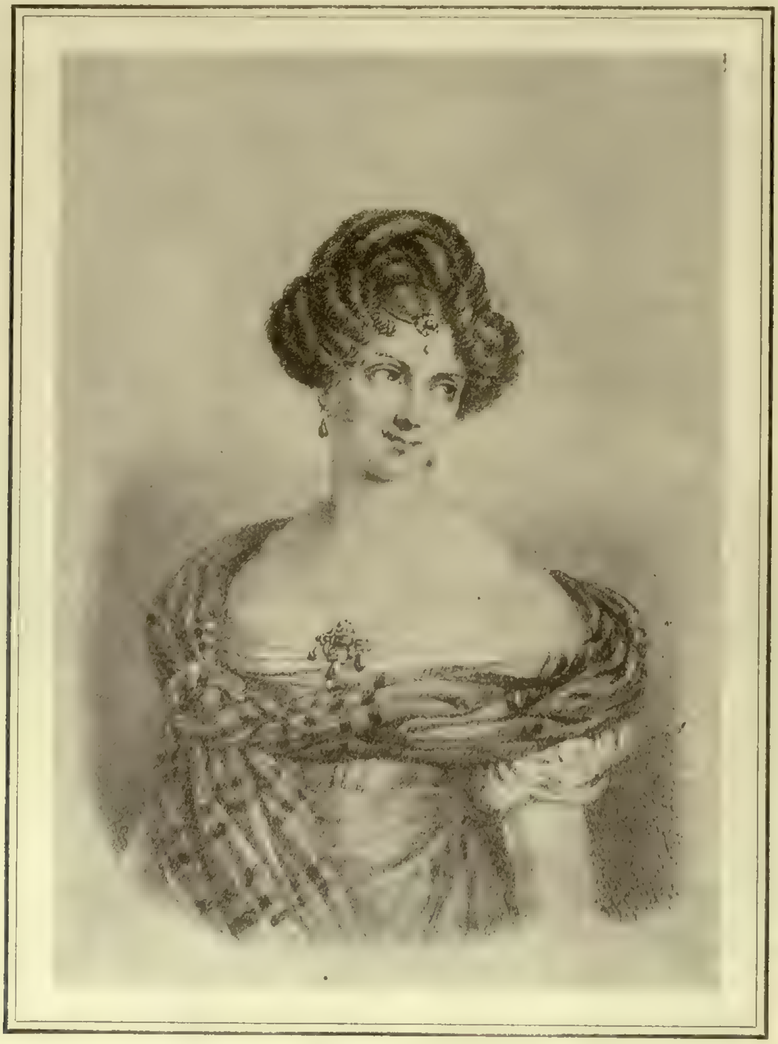


MUSIC IN A PUBLIC GARDEN, BUDAPEST.

Drawn by Joseph Pennell.

The first violin sings in strange and penetrating accents; the seconds, the violas, the cellos, and the double bass accompany capriciously and fancifully; the clarionet trills; the *cymbalon* compasses the whole gamut of sound and whirls it madly up and down, welding and completing the characteristic polyphony into a natural and lovely harmony.

Thus the band sadly intones the "Hallgato nota." The few listeners drink no more; they seem to drowse; really, they think, with half-closed eyes, of their ideal; they behold a vision of the loved object, feel the delight of the coveted kiss, the shudder of the fancied embrace. The leader of the band, the first violin, sees, feels, imagines which of the auditors is the most stirred, the most ecstatic; he turns to him when he reaches the *cadenza* of the elegy and kisses his brow. The listener closes his eyes; perhaps he faints away. The players strike up the *csardas* with incredible *slancio.* The listeners are roused; their eyes open wide; their hands clutch the locks of hair about their ears; their bodies are irresistibly convulsed. The music has changed, the scene has shifted, the feeling is transformed for the dance. Oh, the magnificent power of these expressions!



SONTAG.

From a lithograph published in England in 1828.

While I was in Budapest with an Italian friend, a Southerner from Bari, we dined at a hotel celebrated for its band. The drawing-room was nearly filled by a distinguished and richly attired throng; the band was tuning its instruments. I observed to my companion: "You will soon be able to determine which are the Hungarians and which the foreigners." My friend, like a true Southerner, silently expressed more by a motion of the head than words could say. The band was sighing forth a mournful chant. We beheld, with surprise, a part of the hearers, who were slowly laying knives and forks upon the table-cloth, almost imperceptibly raising their heads and closing their eyes in ecstatic sensuous indolence, while the remainder of the guests tranquilly and indifferently continued their repast. My friend understood at once; touching my elbow and smiling, he asked: "What, you? Are you, too, perchance a Hungarian?" He was right; the sweetness of the strains had overcome me also. When, according to usage, the youngest of the band walked around the dining-room to take up the collection, which constitutes the only salary of Tzigane musicians, in gratitude for the heavenly delight given me I offered something more than the usual fee. To my surprise, the Tzigane withdrew the plate and would take nothing. A waiter, acting as interpreter, explained the motive of his refusal. "We cannot accept anything from a colleague." How happy I felt over the title conferred on me with so much sincerity by the generous Tzigane! My bosom swelled with pride. Would to heaven I could find the rare song, could create the phenix-like melody that could, like popular Hungarian music, conjure such triumphs of enthusiasm! But I awoke to a sad disillusion. The Tzigane had used the word "colleague" in its closest, narrowest sense. A few nights previous he had beheld me, in a tavern, blindly whirled along in the vortex of a maddening csardas, snatch the violin from a musician and join furiously, despairingly, in the performance of music that has, in truth, been familiar to me since early childhood.

Must not popular and national melody of such strength and potency have tremendous influence upon the development and evolution of music?

I confess, however, that this germ which could produce other and far more savory fruit has been too little cultivated. Hungary, compared with Spain and Italy, has received most from its popular melodies, inasmuch as the national Hungarian opera, first created in the nineteenth century,—to be precise, by Ruzsieska, in 1826,—may be said to be the genuine outcome of folk-music. Erkel, the most celebrated Hungarian composer of the age, and regarded in his native land as the true creator of the national opera, has even employed in his works popular instruments such as the *cymbalon* and the *tilinko*, the latter a sort of *piffero*. I do not think I am wrong in asserting Erkel to be the most celebrated Hungarian composer of the century. Hungary has given other illustrious musicians, such as Hummel, Heller, Liszt, and Goldmark, but none of these is a national composer. It is impossible to find any influence of race or land in Heller's music, or, if we except the adagio of the "Sonata in A Flat," anything of genuine Hungarian character in Hummel's compositions. Goldmark discloses only the characteristics of the German school, and Liszt himself, in spite of the famous Hungarian rhapsodies, cannot, in my opinion, be included in the array of national Hungarian composers. Nor will his less celebrated and familiar efforts, such as "Le Carnaval de Pesth," "The Legend of St. Elizabeth of Hungary," or the symphonic poem, "Hungary," admit Liszt into the national Hungarian school. Without attempting a critical study of the genre of his music, and speaking of the evolution of art and its necessary influences only, I must ask how it comes that Liszt has had no influence upon the musical evolution of his country, or, I might add, upon that of any other nation? What trace has his music left in the history of art? What mile-stones has his art erected on the long road the musician traversed? I see nothing. There remains of Liszt the fascinating echo of the exceptional, well-nigh incredible executant. It may be said of Liszt, in the words of Albert Soubiès, that "he belonged to no school and held in art a unique position." By a courteous concession to the author of the "History of Music," he may be proclaimed a *génie à part*—a separate and isolated genius; but this does not make me discover in Liszt—it rather implies the reverse—any element of influence upon the musical evolution of the century. His Hungarian rhapsodies are nothing but artful acrobatism gyrating around original Hungarian themes which completely lose their character in the composer's skilful paraphrases. When one has once heard this music performed in its original form one can never adapt it to the oleographic paraphrases of Liszt.

Per contra, how admirably has Brahms known how to preserve the genuine national character of his Hungarian dances, and what a monument of perfect reproduction is offered by Berlioz in the superb Rakoczy march in "The Damnation of Faust," that imperishable national march which Hungarian patriotic spirit and the imagination of the people made a woman sing as she traversed Hungary to awake the populace and summon it to the rescue, to the redemption, of their land! But Brahms and Berlioz were not two separate geniuses; they were men of real and authentic genius who brought an incalculable contribution to the musical evolution of the century. Isolated and barren genius is inadmissible; genius, if it be genius, naturally and unconsciously finds the light not only in the shape of works that spontaneously germinate from its seed, but through the influence which these works themselves diffuse in an art epoch which, as the result of the evolution of genius, becomes historical.

GOLDMARK IN HIS STUDY.

From an amateur photograph lent by Mr. Adolph Goldmark of New York.

SCIENTIFIC MUSIC NOT FRUITFUL

A DISTINCTION might, perhaps, be made: admit that artistic evolution implies a technical progress for which no genius is required, but merely a studious musician skilled in writing canons. I mention this distinction because nowadays one beholds a great many learned men, exalted in high positions and greatly honored, who would persuade people that art can be manufactured by scientific dogma. Poor visionaries! These very dogmas, these canons that are your sole means of creation, have been dug out of and scraped off from true works of art. No theory has ever been invented that can create art; but art in its development, in its evolutions, its new creations, produces the new theories that you, step by step, exhume and scratch off. You contribute to history your studies of art works, analyses, coördinations, lists of recovered formulas, but to art itself you tender nothing. Genius has been the sole donor to art and to history.

HUNGARY POSSESSES A NATIONAL OPERA, BUT IS THREATENED BY GERMAN INFLUENCE

THE nineteenth century has witnessed the dawn of Hungarian opera, which has undergone a notable evolution through the efforts of the composers Ruzsieska, Erkel, the brothers Doppler, Albert, François, and others, down to Mosounyi, who may justly be cited as the most faithful interpreter of popular Hungarian sentiment. I recall the fact that many foreign composers have found inspiration in popular and national Hungarian music. The magical influence exercised upon the souls of artists by this characteristic music may, when it is more generally studied and cultivated, bear unexpected fruit. The balance-sheet of the century in Hungary, however, does not arouse much hope. German influence begins to exert itself even in that broad and typical land, and Conductor Mikalovich, the present director of the Budapest Opera House, represents, perhaps, the great danger menacing national Hungarian music. May the evil omen be averted! May strong and noble Hungary decisively cut itself away from all foreign schools and affirm itself anew in its glorious national music!

FOREIGN ART CANNOT BE GRAFTED UPON A COUNTRY

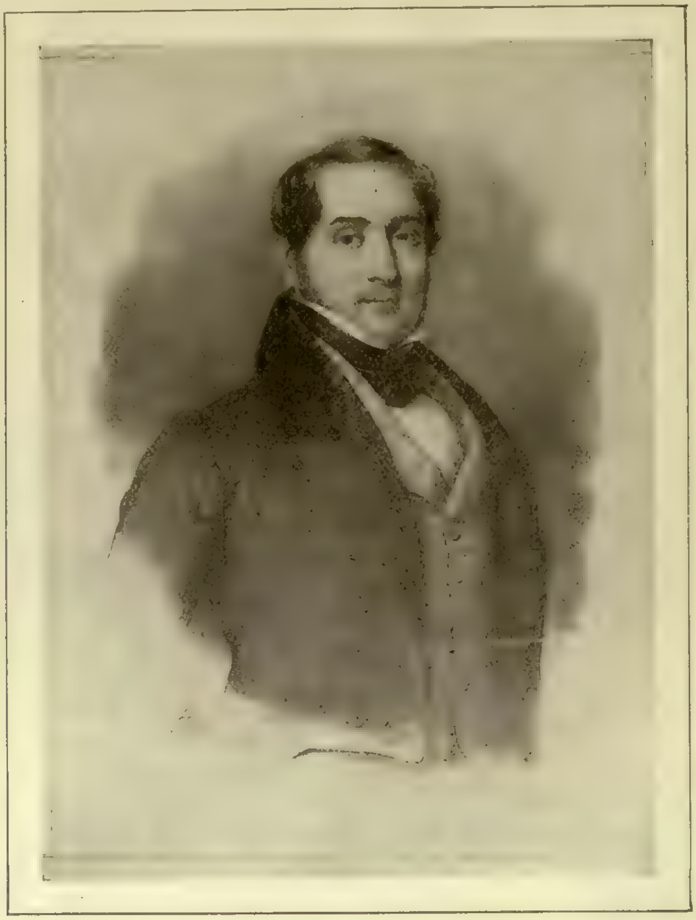
I HAVE written at length of Hungary, while I have been brief in dealing with Spain and Italy. It is not sufficient for the national character of a country to raise a *bolero* or a *siciliana* to the dignity of a recognized poem in order to establish the influence of popular music in the evolution of art — I refer to periods preceding the nineteenth century; otherwise, what could be said of the *polacca*, which in its season of popularity invaded even Germany, France, and Italy? The history of art awaits far different fruits from the influence of national music. Nothing is more useless to the artistic evolution of a country than foreign influence. In so far as genius imposes itself upon the whole world, it is true that art has no country; but the production congenial to one country, informed with its personal and natural character and bearing the stamp of its origin and race, will always exercise a negative influence upon a land foreign to it. Such lands will submit to its potency with effort and reluctance. I do not admit that grafting can be practised in art. Each nation must progress and develop itself through its own forces and germinate from its own seed.

MUSIC IN SPAIN

I DEPLORE the ill-prepared and disjointed conditions which England presents to the new century, and, similarly, I observe that Spain has submitted to the absolute dominion of Italian music during the entire nineteenth century, giving no sign of a desire to shake off the yoke or to gather strength for freedom in the memories of her glorious musical past. In the words of Albert Soubiès, "her once vigorous national art which formerly produced masterpieces has been replaced by a superficial and conventional Italianism." I see no reason to be proud of this Italian invasion. I have already proclaimed Rossini to be the most celebrated man in Europe, from Naples to St. Petersburg. In Spain his influence was so great that he found imitators even among the composers of church music. While his incursion never took very deep root, we find few indications during the nineteenth century of the return of Spanish music to its national color, and these consist exclusively of works of buffo character. The apathy of Spain is quite incomprehensible in view of the glorious past of her national music. Even as we must inscribe a few names on the credit side of England's balance-sheet (I include among them that of Mackenzie, a Scotchman), names that do honor to the art of their native land and will have no slight influence upon the development of its national music, so I am glad to place upon the credit side of Spain's account the name of Pedrell. Pedrell has been almost alone in point of influence upon the evolution of music in Spain, but he stands well prepared, well schooled, and self-reliant. His spirit is wholly national, and he does battle for the complete artistic redemption of his country. I can only express my sincere and reverent feelings of admiration for his noble work, without foreshadowing what fruits his sacred campaign may bear. I can, however, speak of his preparation and of the music he purposes to employ to attain the ideal he has set himself.

ON THE NORTHERN SCHOOL

But here a digression, and not too brief a one, is apposite. At the beginning of this paper, referring to Northern musicians, I observed that their achievements had been greeted with the exalted honors due to science. I have been perhaps too absolute and too sweeping in my statement, for throngs of listeners have had opportunities to admire the genial and melodious compositions of Tschaikowsky, Grieg, and Rubinstein. The uncompromising character of my opinion is, however, strengthened as to the opinion itself. I did not speak with reference to a special case. I intended to embrace a whole art system that, from my point of view, is appreciable only for its theoretico-scientific qualities. Here again I make use of an odious term, "art system," as though artistic production could be subordinated to a system — to a series of formulas; yet, speaking of Northern music, the term impresses me as fitting. Be it as it may, it came to me spontaneously.



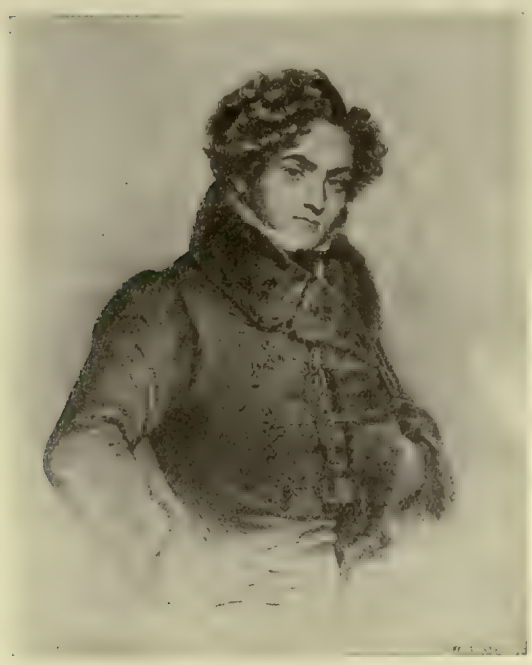
ANTONIO TAMBURINI.

Celebrated bass-baritone (1800–1876). Sang with Grisi, Rubini, and Lablache at the Theâtre Italien, Paris, during 1831–42.

I except Norway, with Svendsen, a pure and masterly symphonist; and Grieg, the suave, amorous poet, the eternal singer of the soft language of his fatherland. I except Denmark, with Hartmann and Gade. I come to Russia, which, abandoning whatever influence might be exerted by the Polish music of Elsner, Kurpinsky, and Glinka, during the nineteenth century founded the "new school" with the composers Cui and Balakirew.

THE NEW RUSSIAN SCHOOL

I REVERE Russian music when it is the expression of national sentiment — when its vibrant and expansive accents penetrate my heart and seek its most responsive fiber. Then I feel that this music has something to express. But what place can Russian music (and there is much of it) hope to occupy when desperately void of all ideal or inspiration? It may be argued that it is well written, but this convinces me the more that it is utterly useless and, therefore, harmful to the artistic development of its native land. I am certain that the young Russian school has had from its origin that defect the reverse of which would have been its greatest merit — complete preparation. The new school entered the lists armed *cap-a-pie* with formulated dogmas, canons, systems, and perhaps even weights and measures.



GIOVANNI BATTISTA RUBINI.

A famous Italian tenor (1795–1854). Director of Singing in Russia. From a French lithograph.

I recently attended the concert of Russian music given in Rome, under the conductorship of the director of the Conservatory of Music of Moscow. I except from the program a symphony of Tschaikowsky and a movement of a quartet of Rubinstein. Despite my uncompromising views, I admit the existence of exceptions, and how eloquent were the exceptions in this instance! But during the remainder of the program the most recondite and extravagant harmonic and polyphonic combinations succeeded one another without rest, without a ray of light. Every instrument was used in the strangest positions, to bring forth tones least familiar, the intervals least frequent, the modulations least in use. It was a very pandemonium of sounds, now fearfully acute and again bellowing in the depths of madly plunging dissonances and wildly distorted rhythms. All this was fashioned with art, with great art, but with that studied astuteness that gives to art, in Italian, the name of artifice. Let us admire and praise this artifice. But where is the ideal, where the inspiration, where the strength of influence upon the artistic awakening? It has been said that the young Russian school was founded on an independent basis, without puerile regulations, and with full freedom for its composers to choose and follow their own paths, while always keeping in view a goal where all were to meet to establish a new objective point, and then continue their individual advance. The idea is a graceful and seductive one; but we wonder whether in their progress somebody has not lost his reckoning. The new Russian school, in my opinion, is imbued with all the evils of technic and science — evils which, in its abundant productiveness, it keeps on developing to exaggeration and excess.

It is easy to talk of choosing the path of one's preference; but following such a path implies advance, unless we are to find the last stage of the journey, the final ideal to be attained, at the limits of the technical and mechanical methods that the Russian school apparently wishes to master. If so, let her give over this forced march; whether she reaches the goal set, or not, her progress will mark no point of importance in the intellectual evolution of the nations. Far different is the ideal which Russian music, possessed of much natural strength in itself, in its people, in the glory of its past, must finally attain. And if the limit assigned it by its own desire appears too close, let the gaze extend beyond the slender boundary line and behold the deep oases that attract the far-reaching and luminous vision. Let the mind recur to its true goal, its final stage; at the sight of the splendid vision of life and serenity which awaits it, let not the soul sink in despair; let it break forth in a spontaneous, irresistible aspiration toward the sublime ideal. A pale and gentle presence stands silent and sorrowful in the midst of the iridescent oasis. It is Chopin — Chopin, the great poet of music, the most lyrical of the lyrists of the century, as Sanzacchi has said. Hush! He sings — sings the woes of his oppressed Poland, though he seems to sing the sorrows of all suffering lands and all bleeding hearts. Chopin! Chopin! What a guide for the new school! what a future! what an aspiration! In Chopin's name I embody the evolution, the redemption, of Russian music. I trust that the first period of the existence of the new school will have for its sole object the extirpation of all foreign influence upon the nation. Russia can, and must, aspire to a great musical future.

SPANISH MUSIC, LIKE RUSSIAN, TOO LABORED

HERE I bring to a close this long digression, with the preconceived idea of wondering whether Pedrell did not appear in the arena armed with weapons identical with those of the new Russian school. In all his admirable esthetic studies Pedrell distinctly reveals a strong sympathy for the theories of the young Russians. Like them, he aims with great energy at emancipating his country from foreign influence. But one must remark that if foreign, and especially Italian, influences only retarded in Russia (perhaps by exacting it) the birth of a national art, which was still groping in the obscure conscience of the nation and had not yet issued from the prehistoric limbo, the same influence in Spain reduced to submission — literally put to sleep — the national art once so proud and great. Hence the double merit of Pedrell if he succeeds in the task he has set himself.

Soubiès, who has written intelligently and industriously of the music of the different countries, offers a characteristic comparison between Pedrell and the new Russian school. He thinks that Pedrell follows César Cui, one of the founders of the new Russian school, in his reservation in respect to Wagner. Pedrell would have what is sung by the characters on the stage well in the foreground, not covered by the orchestra and eclipsed by the complicated polyphony of the instrumentation. As to the *leit-motif*, he accepts it, but not without resorting to all kinds of precautions and restrictions. Wagner has composed the German lyric drama; Russia, declining to Germanize itself, seeks, above all, to be Russian. Even so, Pedrell, in the presence of the German masterpieces, sustains the rights of the Southern races. Face to face with the works of the artists of the North, he invokes the names of Calderon and Lope de Vega.

These are fine words, unquestionably, but to me they appear as so many systems that can add no power to the influence that should agitate an artistic evolution impelled solely by the breath of a creative and innovating spirit. May the genius of art assist Pedrell! Musical Spain to-day awaits everything from him. Happy am I to send him a greeting from that fair Venice that was first to listen to "The Pyrenees," with which Pedrell has endeavored to realize the ideal of his esthetic study, of his protracted aspiration.

ITALIAN SACRED MUSIC

I HAVE not yet reached the kernel of my subject. A special episode in the evolution of music claims consideration. I cannot neglect nor hint incidentally at the evolution of sacred music. I shall not ask why Italy has had but few and barren examples of great performances of the classic oratorios of celebrated composers when during the entire century Germany and England have admired them. In reaching the logical conclusion I purpose to establish, I shall deal exclusively with Italy itself, which offers a remarkable and characteristic example of evolution.

Sacred music has been treated in Italy, during almost the entire century, with general and unpardonable neglect. Despite the influence of Cherubini, even his contemporaries began to write church music that savored too much of the theater. Perhaps the faithful may have derived enjoyment and religion may have profited; but the error grew to such proportions that the temples of God often sank below the plane of the lowest and most trivial playhouses.

Pacini himself, Mercadante even, could not stem the tide. A few glimpses of clearing skies followed those lightning-flashes of genius — Rossini's "Stabat Mater" and his Mass. But the foundation of the religious music of the period was theatrical. Rossini, perhaps, felt this with the intuition of his great mind, when, on the last page of his Mass, he asks of the *Buon Dio* whether his music was sacred or damned, words that in French constitute a witty *bisticcio*, one of those "final conceits" to which Rossini cheerfully sacrificed even his "Petite Messe."

What, I may be asked, do I understand by the term "sacred music." Music, I reply, which satisfies the requirements of Lichtenthal:

"*First:* THE CANTILENA OR MELODY should be simple and dignified in a high degree, free from all frivolous motion (rhythm). Its character, be it gay or sad, should always be noble; hence the forms peculiar to dance music should be avoided.

"*Second:* THE HARMONY should be so chosen as to produce the effect of solemnity, grandeur, and simplicity. Rapid and startling transitions, marked digressions, should occur only where the text expresses strong contrast. The legato style is preferable, because, while possessing most importance and variety, it serves at the same time to express the sublime, which must have the first place in sacred music. Choruses and numbers for several voices acquire much greater impressiveness when the counterpoint, of which the fugue is the capital portion, is adequately handled.

"*Third:* THE SONG, besides being simple, should contain no difficult or far-fetched passages, nor vain and useless ornaments.

"*Fourth:* THE INSTRUMENTATION should bear a due proportion to the character of church music; for the gay, brilliant orchestration; for the serious and sad, less lively measures."

The quotation is somewhat long, but it is the foundation for my whole argument. Observe, for the sort of music intended for the admiration and praise of the omnipotence and goodness of God, as Lichtenthal defines sacred music, are needed all the things which on the surface appear to be formulas and systems, but which are really esthetic indications of an ideal sentiment. When he speaks of melody and of the style suited to the expression of the sublime, which in sacred music must have first place, there is no system in question; we are clearly in the domain of genial creativeness. Since in the class of sacred music to which I first referred there is nothing of sublimity, either in the style or melody, and as we find ourselves in its form at the very antipodes of the esthetic ideas of Lichtenthal, in which I concur, I must pitilessly condemn the whole production, as hurtful as it is enormous, that has marked the finest part of the nineteenth century. And let it not be thought that the morbid influence of this sort of music has completely exhausted itself in Italy. If in some provinces it has weakened, in others it still proudly wields power, and it is painful to concede that in some ecclesiastical institutions connected with the government the sacred cabaletta[1] still reigns.

In 1888, when I was *maestro* at Cerignola, I was summoned to try a new church organ. I went to the place at night; the church was closed to the public and dimly lighted with a few wax tapers set in old discarded candelabra, placed on sundry impedimenta to prevent my breaking a limb in my progress. Equipped with the contract and the detailed description of the instrument I was to test, I climbed into the organ-loft, accompanied by the blower and the builder of the organ. The builder was somewhat excited. He never wearied of telling me that he had added a stop to the number agreed upon, and that there were four reeds more than the contract called for; and he explained the matter with a wealth of gesture and such an expenditure of melted wax from the taper in his hand that I bore home the most unpleasant of impressions, represented by numerous spots on my poor garments. The tone of his voice, too, astonished me; he shouted like a maniac when he assured me that he had made sacrifices innumerable out of deference to his most reverend patrons. All of a sudden he said to me, in a whisper, that he would not forget me if my report were to his complete satisfaction.

I was beginning to understand, but meanwhile my mind was turning from material

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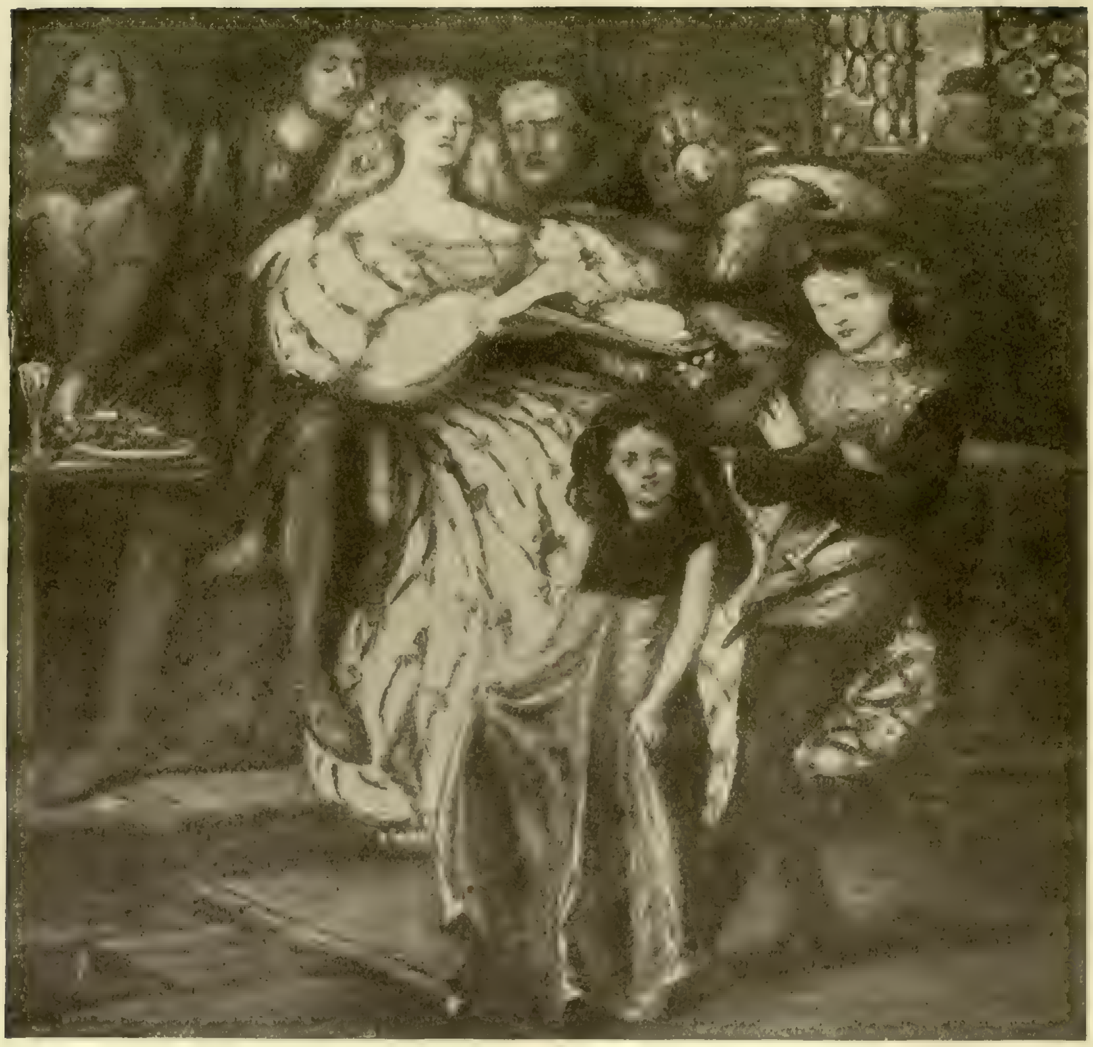
[1] "A song in rondo form, with variations, often having an accompaniment in triplets, intended to imitate the galloping of a horse."



BY PERMISSION OF HOLLYER.

LUCRETIA BORGIA'S FAMILY.

From a painting by Dante Gabriel Rossetti.

and mechanical considerations. Perhaps it was the surroundings, new to me, in the soft, religious light; perhaps the darkness that weirdly enlarged the arches and made prominent in the gloom many golden, glittering objects; perhaps the ever-lighted lamps that burned more than dimly before the high altar; perhaps the scene as a whole as beheld from the organ-loft: the fact remains that a feeling of soft, devout contemplation had stolen into my heart. Almost unconscious of what I was doing, I seated myself at the organ, drew out the principal stops, and began to prelude, with my thoughts still beset by celestial visions. I know not, and knew not then, what I played. Perhaps I followed, without overtaking it, an idea that then appeared, for the first time, on the horizon of my mind; perhaps my fingers pursued it in its meandering, unending course. I improvised—I dreamed. I was aroused by a sonorous barytone voice; it was that of a handsome, stout, and jovial chaplain, who had ascended to tell me that what I was playing was tedious and put people to sleep, and that something lively was expected of me, something from an opera or operetta. Confound it! The worthy reverend had issued invitations; there was a throng of intelligent people below; no need of boring them! The dream, the vision, vanished as by enchantment. Reality in its limpid clearness entered my mind. The jovial chaplain had been too kind; he might have added that, while I was paid to try the organ, I was especially engaged to entertain the guests. I turned mechanically toward the builder, who stood transfixed at my right, taper in hand, anxiously awaiting the moment when, at a sign from me, he should loose all the forces of his instrument. His expression was that of a man under sentence of death; his face was pallid, his eyes and lips were tremulously suppliant; his hand was dripping with wax, and his brow damp with perspiration. I took pity on the poor devil, who, as soon as the chaplain disappeared down the little stairway, said to me with tears in his voice, "You are ruining me!"

He was right. Away with the dreams, away with the visions; out with the stops, the clarionet, the octave flute, the cornet, the *bombarda*, the bells; let loose the delights of the joyous, shrill, and sonorous voices, and all the powers of the mighty fabric! "There are still the cymbals and the big drum," suggested the builder. Capital! Excellent! Hurrah for the tempest of sound!

The trial was a magnificent success for the organ, and also for myself. How ashamed I felt when I descended the stairs, followed by the enthusiastic builder, and when the good priests marveled at my skill and, deeply moved, thanked me! On the plea of being overheated, I turned up the collar of my coat as high as possible, and blessed the gloom that concealed my crimson blushes. One more disconsolate look at the high arches, at the lamp always lighted in front of the Madonna, and I departed, contrite and crushed. I pause at this incident, which amply illustrates to what a depth a class of music that should aspire to sublimity has fallen.

A NEW SCHOOL OF REFORM IN CHURCH MUSIC NOT SUCCESSFUL

BUT the evolution commenced. A few studious youths stood forth with a firm determination to check the sacrilegious invasion, and restore to Italy the splendor of her past glory in sacred music. How grand the cohort which, in serried ranks, gathers under the holy banner! Observe the weapons of combat. Lo, the error — the same error! Drawing their inspiration from the German school of Regensburg, they enter the lists with formulas, canons, and systems; they seek to attain their ideal by means of a revival of liturgic music, of the Gregorian chant and the ecclesiastical modes. What profit shall they derive? Is the evolution, the awakening, the progress of art, brought about by making it retrace its steps, glorious though they may be? No; art always needs new vitality, new force to accomplish its ascent. Art requires the lightning-flash, the flame of creative genius. Let us respect the patrimony of long study and great culture, but hope not for victory without the aid of the spirit of genius. Out from this band of daring spirits no genius wings its upward way, and if some timid trial of wings is essayed, the oppressing weight of theory at once bears them down. Thence it comes that no effort of these young men has achieved aught save the partial destruction of pernicious prejudices which permitted the diffusion of sacred music that ministered too much to profane delight without inspiring the devotion which informs those mysteries of religion that dwell in the temples of God.

From one excess we have fallen into another; from sacred expression fashioned out of *motivetti* we have passed to the manufacture of counterpoint. I ask not, where is the sublime, for no one would understand me; I inquire only, where is sincerity. Diligent study and extended culture may be proved by ingenious combinations of notes, but these will never convey to us that contemplative and spiritual enjoyment which the interpretation of the sacred mystery should always instil into the souls of the faithful.

Musical expression in its spontaneous interpretation should correspond with the sentiment of the hearer, whether a word or an idea, the human verb or the divine Word, is concerned. Only then does art, the pure and exclusive emanation of genius, exist. Otherwise we have another example of science which has nothing to do with art, and no place whatever in any period of its evolution. The new students have simply offered us an attempt at a fair reproduction of set forms—this, and nothing more. Verdi himself sought to demonstrate the error of the new school of music by freely interpreting the words of the "Stabat Mater" and the "Te Deum" as though to give rise to a musical polemic between barren doctrine and creative genius.

PEROSI, THE TRUE GENIUS

THE close of the century, however, has brought us a moment really important in the evolution of sacred music. A slight, timid figure has appeared alone, unarmed, to combat for the ideal. He has conquered the soul of the throng by wondering admiration, has thrown down all obstacles, and gathered the palms of victory. What secret weapons aided him? What concealed shield protected him? Who were the invisible heroes that watched over him? He fought unaided with the unbidden might of genius.

PEROSI.

From a photograph by Guigoni & Bossi, Milan.

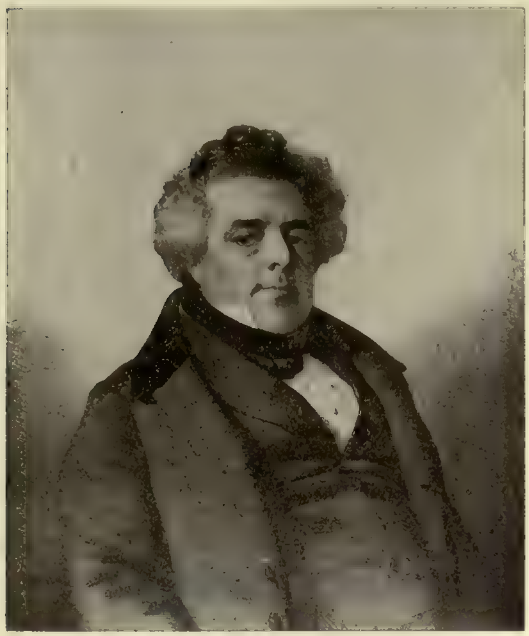
THE RESPECTIVE INFLUENCE OF FRANCE AND GERMANY AND ITALY UPON MUSIC

I ENTER upon the final division of my paper with an examination into the artistic influence on the musical evolution of the century exerted by the three great countries, France, Germany, Italy. The theme would furnish material for ten lectures. But melo-dramatic music will mainly occupy my attention, for melo-drama constitutes the real musical charm of the century. When I said, at the outset of this paper, that I could never imagine an Italian musician who was not a composer of melo-drama, I might have added that all musicians of all nations are subject to the attraction, to the suggestion, of melody. Melo-drama arrived betimes to the waiting army of musicians, vainly panting for an ideal.

Farewell, Symphony! Farewell, Sonata! Farewell, Quartet! All are wiped out in the great dedication to that temple of melo-drama, the theater. From the Rossinian period to the present the influence of theatrical music on symphonic music during the nineteenth century has been enormous. Were there not at hand eloquent exceptions, foremost among which, great and admirable, is Brahms's music, it might be affirmed that no composer who could aspire to melo-drama has composed symphonic works.

BRAHMS, THE GREATEST FIGURE OF THE CENTURY IN GERMAN MUSIC

Brahms, standing alone, represents a whole and glorious epoch of symphonic music. Brahms, in my judgment, is the greatest of the German musicians of the age, and the influence of his work will be imperishable on the future of musical history. Persisting in my impenitent affection for the melo-drama, how can I refrain from deploring that Brahms was never willing to compose anything for the stage? For what hidden reason did he decline to attempt melo-drama, though living in a period that most flourished through music of this genre? Brahms, when handling voices with the orchestra, has furnished us genial, powerful, and perfect creations, of which his celebrated "German Requiem" is the most luminous example. Of vocal compositions of precious quality, he has also brought forth an infinite number. Why, then, his obstinate ostracism of melo-drama? He felt, perhaps, the full individual strength of his genius to be able victoriously to resist the impetuous current which hurried along so many strong men and swept away so many weaklings. Or did he, unconsciously, follow the dictate of some higher power in a secret resolution to behold the classical and purest of eras, inaugurated by Haydn, Mozart, and Beethoven, continued and made eternal?



LUIGI LABLACHE.

A famous bass opera-singer. His most noted part was *Leporello* in "Don Giovanni." 1794–1858. Drawn from life by F. Salabert. Reproduced from a French lithograph.

A REVIEW OF MELO-DRAMATISTS

To reach the kernel of my discourse, let us return to the symbolic vision of the school of melody—to that bright and uninterrupted line that, beginning with Rossini, awaited from Verdi the supreme moment of its connection, under garlands of roses, with the new century.

It has been affirmed that the Rossinian melo-drama, the natural root of the great evolution of the century, decisively marked the end of classicism. Be it so. I note the date, and now address myself exclusively to the task of considering the romantic melo-drama, as it has been called in opposition to classic music. This constrains me to neglect the great *maestri* who, while living in the century of romanticism, have kept intact their faith in the classicism of their fathers. But observe that, because the influence of the romantic drama has been preponderant upon all schools and nations, Germany included, the number of pure symphonists is relatively small. Tschaikowsky, Rubinstein, Raff, Goldmark, Dvořák, D'Indy, and other symphonists, in the fullest sense of the term, have paid their tribute to melo-drama. Not even Richard Strauss has withstood the temptation. Strauss, respected for the style of his instrumental music, appears bent upon reviving the glories of his forebears. The sublime duel between Gluck and Piccini shall not detain me in Paris for an instant, not even to note the first steps of the centennial evolution of dramatic music that received its earliest impulse from these two worthies; that gathered from illustrious legions the continuous and mighty motion which conducted it, ever quickening, to the present period—a motion which now forces it onward, enwrapped in the gloom of the future, in its irresistible and fatal course.

Nor shall I be delayed by the important melo-drama of Mozart, nor be turned from my path by the Neapolitan school, originated by Scarlatti, and developed and exalted by Cimarosa and Paisiello; nor shall my progress be retarded by Cherubini, Spontini, Mayer, Paër, Flotow, Paresi, or Generale; nor by Goldmark, powerful and original; nor by the Czech Smetana; nor shall the musical drama of Weber, the last classical resistance in the domain of the stage, turn me from my purpose; nor even my passion for Schubert and Mendelssohn, gentle and melodious, nor for Schumann, the ever divine.

The heart cannot withstand the memories of all these soft, undying sensations; the mind sways and loses its track. All mental strength weakens and ebbs away in this painful abandonment. I need assistance. Oh, for the supreme vision that shall arouse me from a contemplation that fills me with longing desire — the supreme vision, the ideal, the purpose!

GERMANY AND ITALY CONTEST THE FIELD

The faculty and the potency revive; the supreme vision is disclosed, the struggle between the two great schools, Italy and Germany. France almost disappears in comparison with the two Titanic forces which, in a superbly heroic contest, give to history the most beautiful period of the artistic evolution of the nineteenth century. The struggle today is confined to the two strong races, the German and the Latin, the latter represented by the array of soldiers first led by Rossini and since marshaled by Verdi; the former represented by one combatant — by one man, Wagner. Every other nation, every other school in the present struggle, bows to one or the other of these forces. And it is most regrettable that France should be absent from this Homeric battle of art.

REVIEW OF FRENCH MUSIC

France — how many geniuses did the nineteenth century behold rising from her fruitful soil! The glorious light they brought forth is indeed light — sunlight; but in her splendid and glowing course there has been no fecundity, no imparting of fire or warmth, where her planets, in their own splendor, remain motionless and isolated.

France reveals to us an admirable array of the elect, a splendid continuity of purely genial art, but no well-defined movement of evolution. Where are the followers of Berlioz, founder of a school that could be and should be the opulent and coveted inheritance of national art? Berlioz opened to the world the new paths of instrumental music which before his days had never been explored. He is the son of a land that had no symphonists in the eighteenth century. Berlioz is the creator of a new style of composition that is even now much discussed, and still appears too modern. Berlioz is the true genius, misunderstood in his day, and perhaps not understood even in ours. But Berlioz is a genius, and will his work remain barren? I behold already a youthful cohort proudly advancing to do battle in his name. In the valiant group I recognize Messager, D'Indy, Laborne. Courage, brave youths! It is late, but Berlioz's art has lost none of its power.

And Gounod? From the clearness of his sentiment, whence the national spirit is ever soaring, it would seem as though he desired to bring forth a shadow of the art of Weber and Wagner. But where are the fruits of his school? Bizet, too, stands isolated in his country — the great, the mighty Bizet, who has given so much development to the modern Italian musical drama, the victorious course of which has even tempted the Germanic race. And Meyerbeer himself, who, though born in Berlin, must be regarded as a French composer, what effect has he produced upon the musical century beyond exciting admiration for his own power, shown in the progress of instrumentation, and the genial and mighty creativeness that has furnished one of the best exemplars of generative romanticism in the new dramatic music? France, in the nineteenth century, has given a garden to each of her flowers. From Méhul and Auber, from Hérold and Halévy, through Reyer, and Saint-Saëns the worshiper of classicism, one reaches sentimental Massenet and the throng of new youths, a constellation of brilliant and generous minds, but each separated, distinct, and isolated. How great a future might be in store for France if all the richness of her art could have that complete development which has been till now too limited! Its very opulence and exuberance of power constrains it. How great the future of the quickening action of the germs of genius if these had not been scattered, but strewed broadcast, in the nineteenth century!

At the opening of the new century, however, the world takes a passionate interest in the struggle between Italy and Germany only, and France herself offers, in lordly and disinterested fashion, the most favorable battle-field while seeking to renew the epic and memorable war between Gluck and Piccini, who, on the same field, breathed the first breath of life into the great era of dramatic music.

I shall forget Flotow, who, like Meyerbeer, might well be credited to the French school; and Nicolai and Marshner, and the Alsatian Adam, and the Austrian Kienzl, and Reinecke and Max Bruch and Martin Roeder and Humperdinck. I shall forget them all, to dwell upon great and resplendent Wagner.

In the Italian school I shall attempt no elimination; our opera-writers are all equally Italian (I do not include the so-called young school), and form that admirable melo-dramatic world, the luminous poles of which are Rossini and Verdi. A single exception among these Italian musicians should be noted.

BOÏTO, AN ISOLATED GENIUS IN MODERN ITALIAN MUSIC

At the moment of the great efflorescence, the complete ripeness, of Italian melo-drama, conceived and developed by Rossini and enlarged by Bellini, Donizetti, Verdi, and Ponchielli, a young *maestro* presents himself to public opinion, and it seems as though he would defy, with new forms and new acts of boldness, the tastes and habits of the multitude. Was his opera the spontaneous outcome of his creative genius? was it the fruit of his vast and admirable culture? was it the product of the musical and dramatic reforms of Wagner? The opera failed, the public hurling the wildest imprecations at the rash composer, but the *maestro* remained calm; faith strengthened his spirit; the vision of the future sustained him. His work, burning with powerful originality, was beheld anew, and resumed its course so suddenly and brutally interrupted. It continued in its path, now freely opened to it, until it won the laurels with which a glorious span of thirty years is crowned. What fair, fallacious hopes were centered in that bold and genial *maestro!* And art awaited anxiously and long; it still awaits the new opera of Arrigo Boïto.

THE ITALIAN SCHOOL

I have reached the last stage. Before us are the two schools in combat: here Wagner, there Rossini and Verdi, with the legion that has come into existence and grown in their great shadow. I need not give the biography of all our great composers; it would be irreverent to speak of Donizetti, of Bellini, incidentally and laconically. Each of our great masters merits for himself not merely an essay, but whole volumes. The individual genius of those great men that first followed Rossini glowed with the splendor of its own light, but did not depart from a renewed style; rather strengthened this, by a great creative power; amplified, developed, modified it, little by little, naturally, involuntarily, through its own genial creativeness. Thus was born the magnificent and perfect opera; the final outcome of that Italian school of melo-drama which is the fairest artistic page of the nineteenth century.

Hence no more names; the two only nations, the two only schools, that contend with each other, that struggle frantically for — for — for what?

In Italy all is excitement; they write and repeat that Germany is winning from us supremacy in respect to melo-drama; that we have indeed lost it; and some rejoice, and others weep. On one side men deplore the complete exhaustion of Italian genius; on the other the triumph of the German opera is acclaimed. They prate of preponderating influence, of depraved taste, of discarded forms, of progress and decadence, of the past and of the future, of glory and of obscurity. Passions are kindled, the fancy is stimulated; men rack their brains, and the national literature is enriched with strange books, with stranger ideas, and with the strangest of opinions. To what end all this tumult? Wherefore this pandemonium, this obsession? I see nothing beyond the natural movement of an ascending period of the evolution of music. New Italy, the new school,— one must perforce speak of it,— now that it is in the mood, lovingly studies the Wagnerian music-drama. It studies it from the standpoint of form, of the technical progress that it yields, and also, if you will, from the point of view of the whole and perfect musical conception; but in Wagner's music-drama the *feeling itself* cannot be studied, for the feeling is in the blood of the artist, and in Wagner one cannot study *the idea*, because in art the idea is the spontaneous and unconscious expression of genius in the act of creation.

Let us consider Wagner. Born of the germination of Gluck and of that of the first romantic period, he stood forth with all the most manifest signs of the originative influence, and in his first efforts revealed himself a follower of that romanticism which in France had Meyerbeer for its high priest. Wagner was great, but not sincere. Then his disposition and nature led him into other paths, and Wagner gave to his country the melo-dramatic theater. I shall not stop to discuss whether his genius — for Wagner is a real genius — was, in the continuance of his work, sacrificed to systems and programs, nor do I wish to investigate whether in his last work he sought, as it were, to change his belief. I aver that Wagner in making the German lyric drama was sincere.

SHALL ITALIAN MUSIC BE GERMANIZED?

Why are we not willing to permit the Italian school to study the new models of melo-drama calmly, and why do we grow weary of proving that the Italian lyric drama must make way for the German opera? Do we seek to convince ourselves that the Italian lyric drama of Rossini, Bellini, and Donizetti has aged in comparison with the new German melo-drama? *But does genius grow old?* Do the melodies that moved our fathers and grandparents no longer stir us as deeply, even through the medium of that sad and untruthful interpretation that appears to delight in slighting our masterpieces? Do we wish to prove that the great Italian lyric drama *has grown old as to form?* Then let us put our treasures in safe places; let us remove them from modern profanation; let them be kept intact for future generations, when spirits tired and exhausted by vain Byzantine strife shall seek consolation, rest,

RICHARD STRAUSS.

From a photograph by Fr. Müller, Munich. Published by Jos. Aibl.

and light in true and pure art. If, however, it is form which we would renew, let us allow our youths to study; let us permit them to traverse freely the new period of evolution they themselves have begun. Now they grope, they stumble in the dark, they clutch at things hither and thither. Let us leave them in peace; it is the acute period of the evolution. Who knows but they may give to Italy the melo-drama renewed in form, but in substance and idea ever and sincerely Italian. Verdi lived through the epoch of the evolution, and upon each period left the indelible impress of his genius, but, through all influences, he remained marvelously Italian.

In his famous book entitled "Opera and Drama," Wagner wrote that the ancient melo-drama was founded upon an equivocation, because the drama serves for writing the music. I do not quote the phrase with the thought of bringing it into discussion, but only to show that all the movement carried on about Wagner rests on this aphorism. We note more ostentation than sincerity in Italian appreciation of Wagner's music; and persons that have never comprehended the easiest and most melodious *canzonetta* have felt the need of understanding at sight all the vast achievements of Wagner, in whose formula they have fancied that they discovered the real cause of their intellectual inferiority. To this day they know nothing of music, but they can grasp, with tolerable facility, the reasons for this or that fragment or prelude, aided in their wearying diligence by a guide, a sort of railway time-table, which has for some time seemed indispensable to the enjoyment of Wagner's operas.

THE MISCHIEVOUS MODERN CRITIC

POOR unfortunates! That which you apprehend and appreciate is but the program of Wagner. Would that it were even the esthetic purpose of his work? The best of Wagner, represented by the whole genial creation, admits of no system; you, perhaps, regret and despise it, being unable to understand it and not finding it mentioned among the stations in your time-table. And this ostentation, this simulation of intelligence and competence, has made possible the unwholesome efflorescence of those musical critics that, with ferocious facility, seek to destroy in an hour's work what has cost the assiduous mind years and years of effort.

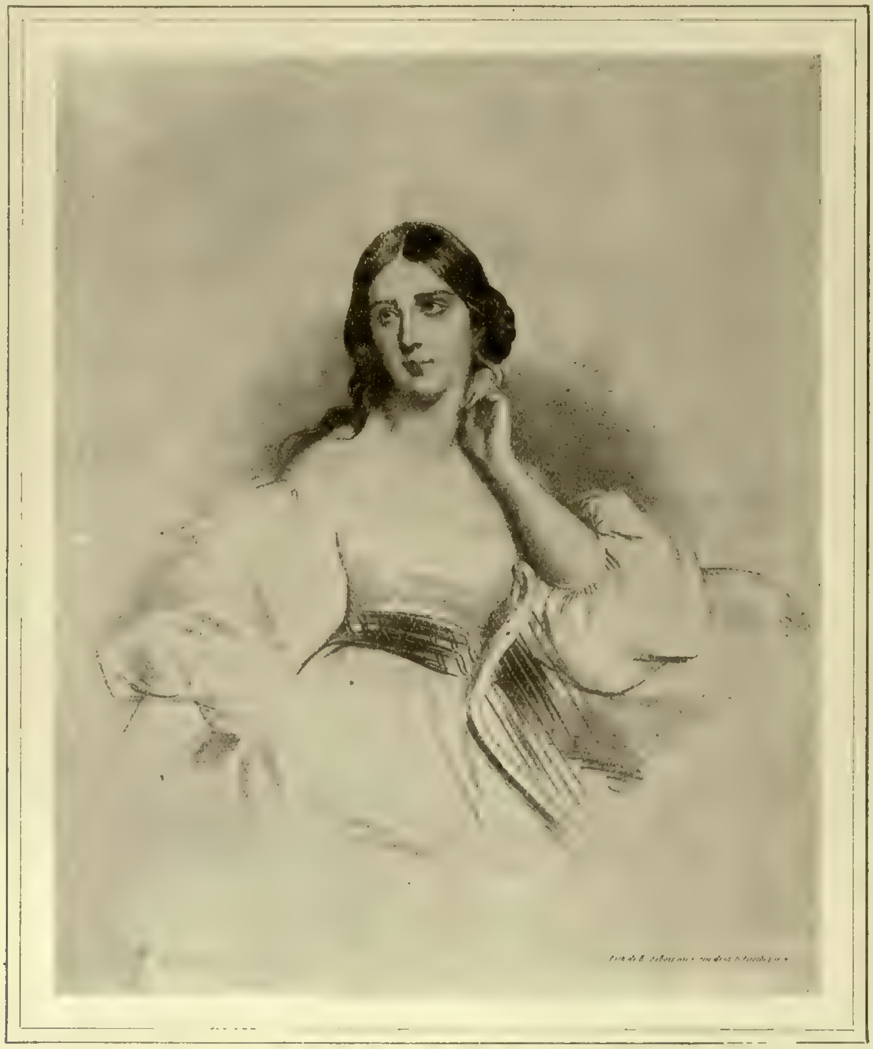
Contemporary criticism — what a task it would be to enumerate its blunders! Criticism, in my opinion, can exist after the historic period only, when its duty is much simplified, because the goal has been reached by works only that are sound, vital, and bearing the seal of genius. Weak and false achievements cannot outlive their age. But contemporary criticism in every artistic evolution is always a venomous reptile. The deviation of the artist, the ruin of the mind, the persistence of error, are sometimes due to its influence.

And if the Italian school now advances with uncertain and faltering steps, it is largely attributable to certain pseudo-artists that vainly endeavor to direct its course. Our young musicians would have felt the influence of Wagner's art far differently if they had not been deafened and misled by so many false theories. Let us leave our young writers to think and write in peace. We know not yet whether their performances may not survive and bear to the history of art their share of the worthy part of its evolution. Your work, ye critics, in any case, will always remain unfruitful, for it will never represent aught but your pretentious and not dispassionate personal opinion. Descend from the pulpit and sit ye down on the stool of the reporter. There, at least, you will be sincere and true and of some service to the future.

The appearance which the great struggle between the two great schools presents to me, in the opinion that long ago shaped itself spontaneously in my thoughts, will not coincide with every one's views. No absolute conquest is reserved for one party or for the other, no influence will change the nature of a people, no human power sterilize the root of a national art. The German lyric drama, in its highest ascension, is now victorious. But I do not see how, in the future, it can have development and continuation. Wagner began it, and Wagner completed it. It seems to me impossible to carry it on on a different basis and to make it progress by other paths. Its track is too clearly defined. It is alike impossible to follow it or to imitate it. This would be the profanation of opera, the degradation of the type. Wagner accomplished his work and made it perfect. The grandiose period of Wagner's achievement will endure, an everlasting and glorious token of the highest point of the parabola in German dramatic music, which must fatally follow its descending course.

ITALIAN MUSIC WILL PROGRESS

WHY, on the other hand, does the Italian school now appear overcome, prostrated? Because the great Italian public, blinded by the reforming art of Wagner, no more sees its past glories, and has no faith in the pygmies that, scattered and uncertain, are engaged in combat. But Italian art will be born anew; it will live again, strengthened by the influence of the evolutionary period that now witnesses its slavery. Italy awaits her coming genius; and that genius will come. The soul of Giuseppe Verdi awaits him, to



Tout toujours
Mariette Malibran.

tender to him the chain of laurels and flowers that Rossini intrusted to him, and that will stretch through all future ages, to perpetuate the supreme glory of music. This will be the luminous continuation of the work made perfect by our great men. But the perfection of Italian art lies not in form. It lies wholly in ideal creativeness, and every new work that derives its inspiration from this liquid font increases the flow of its invading tide.

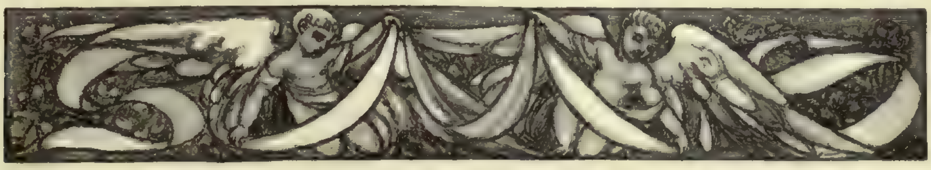
WAGNERISM THE DANGER OF ITALIAN MUSIC

I WOULD fain close with this expression of a sincere and roseate wish, but reality summons me. A great peril threatens. The youth of the period have gone astray, and, persisting in the error into which they have been led by evil counsel, will end by completely destroying Italian melo-drama. Disconcerted by criticism and by the fickle taste of the public, assailed in every direction, they have sought salvation by clutching desperately at the Wagnerian formula. But they have grasped it at its weakest point. They have thought: " Wagner reproaches the old opera with having used the drama to make music; this means that we shall use music to make the drama." And, because of their Italian nature and because of the nature of the germ that created them, they can never conceive of composing music such as Wagner has poured forth in his Northern legends. They will exaggerate the formula and use little music to make much drama. I do not discuss the genus, but I say that, keeping up the pace, we may reach the stage when the violin will calmly accompany a sentimental song recited by Eleanora Duse. This will not be wanting in emotion, nor will tears be lacking; but the melo-drama will be missed, and the music and the word, the two sister arts that have been locked in one embrace since the days of ancient Greece, will be parted, and one will be the humble slave of the other. In the presence of such an intensely dramatic and touching scene as that in which *William Tell* is bidden to shoot the apple from the head of his son, our young composer will find the situation so interesting in itself as to need no added music. A simple roll of the kettle-drums will suffice, instead of which Rossini (how ingenuously!), stirred by the incident, dictated that sublime page, "Jemmy, pense à ta mère!" that makes one weep even when one hears it sung by a barytone in a black dress-coat and a white tie.

Back to the faith of our fathers, back to the purity of our origin! Let us be Italians once more. Let the new genius, the genius we await, stand forth to marshal us again in the path that leads to all conquests. In the enthusiasm of invocation and of joyful hope the mind pursues an immense vision, that seems an ideal synthesis of our dreams — the vision of a great evolution accomplished in the splendid triumph of our dramatic and our popular music.

POPULAR MELODY THE SOLUTION OF OUR ENIGMA

INSPIRATION and strength! The latter is bestowed with largesse by the production of our great masters; the former flows freely from the songs of our people, the songs that are the pride of our honest and cheerful national instinct, and that we allow to languish and disappear through neglectful desertion. Let us keep intact this art patrimony of the nation; keep it for future generations; keep it to transmit to new ages in the purest and most expressive language the glories of the epoch, the modern story of our redemption, and the glorious narrative of the Italian revival. Oh, how marvelously shall our popular music relate to the youth of the future the enterprises of their grandparents, and how the national and patriotic songs shall carry the pride of the race into the hearts of future nations! How our songs shall express the glad and scornful feelings of so many historical episodes! How our melodramatic stage shall represent the whole heroic drama of the epoch of fable!



THE LAST PHOTOGRAPH OF SIR ARTHUR SULLIVAN.

From a photograph by Elliott & Fry, London.

ARTHUR SEYMOUR SULLIVAN

BY

CHARLES MACLEAN

SULLIVAN was born to show that the gods have not grown old. Through a side-venue he has given his country a share in the romantic tendencies of the music of the last half-century. More specifically he has built on the foundations of English national sentiment and laid more than one course in the edifice of a new national musical style.

That Sullivan was a genius, and one of a very high order, no one can doubt who either has instinct to see in a flash or will survey the facts. Simple natural melodies revolved incessantly in his brain, and could be evoked at any moment. His sense of adjusting labor to imagination was as keen as a knife-edge. In the transmutation of unpromising material so as to adapt it to subtle art (a theme which is the basis of the present article), he more than in any other respect showed his genius. As to Sullivan's romanticism, it was only of that class which yokes together sentiment and the precepts of art on equal terms. He had nothing to do with esthetic whims about the "ulterior meanings" of music; he was with the stanch

Hanslick, who attacked "vision-producing medicines," and with Schumann, who said, "Critics always wish to know what the composer himself cannot tell them." He was romantic because his own personal feelings were intense, but his products remained law-abiding and wholly sane. As Ruskin in his "Queen of the Air" puts it, "Music is thus, in her health, the teacher of perfect order; it is the voice of the obedience of the angels, and the companion of the course of the spheres of heaven." As to Sullivan's partly unconscious function of building up national material into a style, his merit is in proportion to the extraordinary difficulty of his task: a matter which has perhaps not yet been sufficiently considered. And this must be spoken of in detail.

Ever since the monodic style in music made its first effectual inroads upon the purely contrapuntal style, the national art-style of each particular country has more and more been determined in the last resort by the character of its folk-songs. One might cite a number of examples, as for instance in Russia, where short phrases, very free rhythms, a tendency to Lydian and Dorian scales of melody, and in general an absence of the feeling for tonality which we at the present day are disposed to regard as indispensable, have been transferred from the folk-songs to the art products. But it is enough to consider the case of the Colossus which has stridden from the Rhine to the Danube, and which even now wields almost undisputed authority in music. The German Volkslied (in which are included patriotic songs, students' songs, and soldiers' songs) originated in the fourteenth century, came to its zenith in the fifteenth and sixteenth, declined under the influence of the Thirty Years' War, was revived in the eighteenth century, and is still persistent. It rivaled the Gregorian chant; it went to school with and was molded by the congregational hymn of the Catholic and Protestant churches. Above all, the natural capacity of the Germans for singing in parts, governed its growth. In structure it has always consisted of thesis and antithesis; the former generally moving harmonically to dominant, less frequently to subdominant or relative minor. This, in combination with the strophic and tripartite principles of meter as accessories, is the protoplasm out of which the whole of the great modern Teutonic art has been formed. So far has this been carried that in Brahms, the last of the great German masters, the use of the set forms has been extended to all choral and vocal works, most of which had hitherto been thought exempt.

When Sullivan opened his career the English art world, even apart from the Mendelssohnian prepossession, was wholly dominated by the influence of the German masters. All good music (so esteemed) followed such models as a matter of course. Sterndale Bennett broke away once in his eminently beautiful and successful and thoroughly English "May Queen,"— but once only. But this state of things was utterly powerless to develop a national style; and a composer like Sullivan, whose instincts and career led him to appeal to the heart of the people, had perforce to turn to native material.

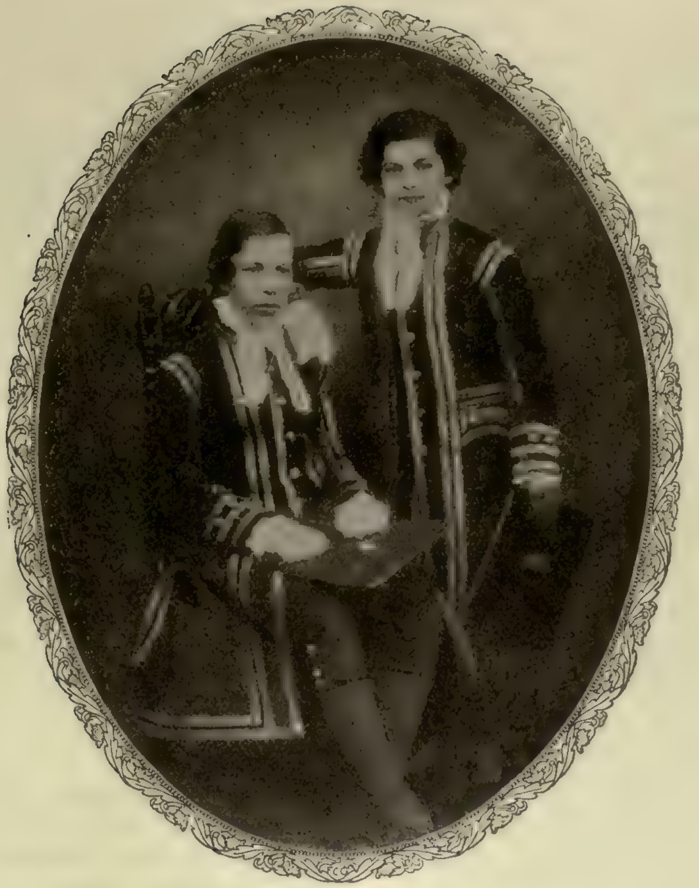
Of what, then, did this consist? English national airs were terribly tampered with in an earlier part of the nineteenth century. Their distinctive modes — Dorian, D to D; Mixolydian, G to G; and Æolian, A to A — were "majored" and "minored"; they were fitted with accompaniments having no affinity whatsoever to them, and merely reflecting the harmonies taught in the thorough-bass handbooks of the period; even their rhythms were mangled and cut down to uniform four-measure periods. This unintelligent treatment created almost a jungle. Yet the original plants are still discernible, and certain broad statements as to our national material can be made. The English love a simple sentiment, particularly in the shape of their ballads and hymn-tunes, although these do not possess the German strength of form. Their national airs, not excluding Irish, Scottish, and Welsh, fail to show thesis and antithesis as in the Volkslied; and in so far as they betray any decided harmonic attribute, for they were not adapted for singing in parts, they hug the tonic. During a considerable period, since the Elizabethan era, the semi-national tunes composed by musicians have shown a cross between an amorphic madrigal and a metrical air. This was the material which our Mendelssohn Scholar, educated in Tenterden street and at Leipsic, had at his back in his native country; and until its utter incongruity with the dominant German art is realized, no point in his career can be understood, nor can his greatness as a musician be in the least appreciated. If a single concrete example is wanted, let it be considered that the English populace proper of the nineteenth century were brought up on such airs as "Pretty Polly Oliver," "The Keel Row," "The Girl I 've Left Behind Me," "Hearts of Oak," and "Rule Britannia"; and however excellent these things may be in their way, they have naught in common with "sonata form" or any other form of the Teutonic art. The more the matter is considered technically, the more it will be seen that in the heights to which he raised his purely national art Sullivan achieved that which very few musicians in the world have done in a single lifetime.

It must not be supposed that Sullivan accomplished his task without opposition. He was the richest composer, enriched by his own labor, who ever lived. For the last twenty years of his life, at least, he was worshiped by the people at large. Yet though there were not two actual camps proclaimed, though there was no Delphi answering Dodona, nevertheless a considerable body of opinion among the cultivated classes harassed him with well-meant but ignorant suggestions that he was abusing his talents in the particular line in which he did the most work. When his body was scarcely cold the ordinary leader-writer lectured him on this head in terms quite fatuous. This might be ignored, but that it exactly focussed a cant long prevailing among irresponsible dilettanti and seldom checked; and it exactly focussed the inner trouble of Sullivan's mind. There were many who, while adulating Sullivan, intimated that they knew more about the functions of art than he did. He said nothing; he set his back against the wall. What he might have said was: "This is a national matter, in which it is better to level up what we have than to ape the inaccessible."

The history of Sullivan's art career, the history of the development of his talent, may be divided for convenience into five sections: the period of his pupilage, till he was twenty-one years old; the period when he was forming his general individual style, or about seven years, till he was twenty-eight; the period when he was grappling with the comic-opera problem, or about fifteen years, till he was forty-three; the period of further development of the same, or about seven years, till he was fifty; and the period of his restful maturity, or the last eight years of life. It will be seen that this division falls into groups of seven years, though that has not been intentional.

The father's father of Sullivan was an impoverished Irish squireen and a soldier in the army. His father was from 1845 to 1856 bandmaster of the small band at the Military College, Sandhurst, thirty-five miles from London; and from 1856 till his death in 1866 clarinet professor at the Bandmaster's School, Kneller Hall, Hounslow, not far from London. The mother's maiden name was Coghlan, and that of her mother was Righi (Italian). Sullivan was thus a slightly Italianized Celt.

Sir Arthur Sullivan was born May 13, 1842, in London, and was from the age of three till the age of eight at Sandhurst, being then sent to a school at Bayswater, but spending his holidays still at Sandhurst. When nearly twelve he obtained a choristership (which means board and lodging) in the Chapel Royal, St. James's. When he was fourteen the family moved into Pimlico, on the father's appointment to Kneller Hall. Thus till the age of fourteen he had constant or occasional access to the Sandhurst military band, and he showed a child's quickness in learning to play the different wind-instruments there. Otherwise he has not been claimed as a musical prodigy. In 1856 the trustees of the "English Mendelssohn Scholarship," who had been collecting money for the preceding ten years, announced a competition. There were seventeen candidates, and Sullivan, the youngest, tied with Joseph Barnby, the eldest, but was preferred to him at the final examination. The trustees kept him at the Chapel Royal till his voice broke, but sent him meanwhile to take lessons at the Royal Academy; in 1858 they sent him to Leipsic to attend the Conservatorium, which he did for four years. His output in composition during this seven years of direct tuition was nothing extraordinary in quantity or quality (a concert overture at the Academy, and a "Lalla Rookh" overture and romanza for string quartet at the Conservatorium), until he made his final and great effort with the incidental music to the "Tempest." He was then twenty years of age.



LENT BY MR. HERBERT SULLIVAN.

THE EARLIEST KNOWN PORTRAIT OF SULLIVAN.

Sir Arthur Sullivan standing. John Henry Barnett seated. A photograph made just after entrance to Chapel Royal.

No great individuality is noticeable in the "Tempest" music, but it showed the perfected musician and it hit the Mendelssohnian taste in London. The handsome youth had won his spurs, and was much fêted.

If during the above period his talent was not unhealthily pressed either by others or by himself, the following septennium was of extraordinary importance in the history of English music and of some brilliance in his personal career. He lived in his father's house, and made a small income as a church organist at St. Michael's in Chester Square; but the publishers captured him to write songs, and he at once developed that English quality which was his characteristic for the rest of his life. In 1864 his secular cantata "Kenilworth" was accepted for the Birmingham Festival, the subject being a supposed pageant before Queen Elizabeth. The music was most delightfully fresh and rhythmic, and more English in vein than anything since Bennett's "May Queen" of six years previous. The work constituted Sullivan's début as a national composer, and it is strangely and unwisely neglected. Meanwhile Costa allowed him to act as organist behind the scenes at Covent Garden, and he wrote a ballet for the company. In 1866 Sullivan was commissioned to write for the Norwich Festival, and, his father dying, he prepared an overture, "In Memoriam." This overture has much analogy to Wagner's "Faust" Overture, a work of which Sullivan as likely as not had never heard, though it had been written before he was born. In each case the sonata form is nominally retained, but rather as a scaffolding for the exhibition of certain melodies entirely characteristic of the composer, which appear in the situation of the "second subject" consecutively and without much cohesion. The "first subject," especially with Sullivan, shows little development, and is not much more than necessary "business" for maintaining the sonata form. The end justifies the means in each case, and each is a masterpiece in its respective national style. With Wagner the "second-subject" themes are just such as might appear in "Lohengrin"; with Sullivan they are simply Sullivanesque hymn-themes. In the Sullivan overture the introduction and coda are an English hymn (not chorale) played straight through.

LENT BY MR. HERBERT SULLIVAN.

SULLIVAN AT EIGHTEEN.

This photograph was taken in 1860 at Leipsic, where he composed the music for "The Tempest."

With very unnecessary diffidence the composer did not publish his perfectly individual "Symphony in E minor," also brought out in 1866. In this same memorable year he wrote with F. C. Burnand the comic "Cox and Box, a new Triumviretta," from a business point of view the germ of his subsequent career in operetta. Viewed as a creation, it is only a facile parody of Cimarosa, though very delightful to listen to. In 1869 he wrote an oratorio, "The Prodigal Son," for the Worcester Festival. Here the Mendelssohnian tendencies of the day were too much for him, and the result is not invigorating. In 1870, at the Birmingham Festival, he again exhibited his own proper style in the "Di Ballo" overture. On the whole, he was now still poor in pocket, but he had made his style.

In 1871 Sullivan met W. S. Gilbert, destined to play Scribe to his Auber, and wrote with him the unpublished "Thespis" for Hollingshead at the Gaiety. Gilbert, a civil servant, barrister, militia captain, etc., was an extremely prosperous comedy dramatist. In 1875 R. D'Oyly Carte, manager of Selina Dolaro's Royalty Theatre, commissioned the pair to write "Trial by Jury," a skit on the law-courts; and from this point the London comic stage bifurcated decisively from the old "burlesque" into "operetta" on the one side and "variety entertainment" on the other. The vein which had run out in Vienna with Johann Strauss reappeared not in Italy, but in London. At the end of 1877 a "comedy-opera syndicate," composed of a few music-publishers and men of means and managed by D'Oyly Carte, brought out "The Sorcerer" at the Opera Comique Theatre in the Strand. By this time Sullivan had completely abandoned the quasi-classical stage style, and was writing in his own vein. In 1881 the Savoy Theatre was built specially for the Gilbert and Sullivan operetta. Briefly, in the fifteen years from 1870 to 1885, the pair wrote "Trial by Jury," "The Sorcerer," "Pinafore," "The Pirates of Penzance," "Patience," "Iolanthe," "Princess Ida," and "The Mikado," the last being high-water mark. All this time Sullivan was wrestling with the style of the Savoy, to purge it from the dross incidental to an appeal to the masses, and to bring it into the domain of pure music, Gilbert's words neither helping nor marring him in this aim, for he was by far the dominant partner.

Meanwhile he developed his powers elsewhere. In 1873 he wrote for Birmingham the oratorio "The Light of the World," an advance on "The Prodigal Son," though much in the same style. In 1880, succeeding Costa as conductor at Leeds, he wrote "The Martyr of Antioch," which the elect said was too frivolous, but which in point of fact was much better music than either of its predecessors. In 1883 his general reputation was such that he was knighted.

The next septennium opened with that extraordinary work, the cantata "The Golden Legend" (Joseph Bennett from Longfellow), and closed with the grand opera "Ivanhoe" (Julian Sturgis). The new version of "Der arme Heinrich" has no vogue in Germany, because the long, formless stretches are filled up with English and not with Teutonic sentiment. It was sketched by Sullivan in his former house at Sandhurst, where he took lodging. Space forbids a detailed analysis, but in short Sullivan here finally threw over Mendelssohnianism in the concert-room and relied on his own vein, bringing up purely English art to a level never dreamed of before. To a mind not over-warped in favor of German art the whole will appear very beautiful; and one may say of it, with Andrew Marvell:

> Then Music, the mosaic of the air,
> Did of all these a solemn noise prepare,
> With which she gained the Empire of the ear,
> Including all between the earth and sphere.

Technically it is a gorgeous production, and Sullivan handled the orchestra as he never did before. A well-known example is in the introduction: the slow chromatic sequence of chords of the seventh ($\frac{4}{3}$), accompanied in turn by rushing chromatic sequences of other chords of the seventh ($\frac{4}{3}$), the whole giving the surge of the tempest through the steeple. Of this, by the by, a learned critic once said that the "Golden Legend" "opened with a chord of the seventh," a primitive description certainly. Another well-known instance is where *Lucifer* offers the draught, analogous to, without actually resembling, the *Flackerlohe* in the "Valkyrie."

"Ivanhoe" was written when opera in English, beginning with Cambert's "Ariadne," was just two hundred years old. It was the immediate successor of such works as Cowen's "Pauline," Goring Thomas's "Esmeralda" and "Nadeshda," Stanford's "Canterbury Pilgrims," Mackenzie's "Colomba" and "Troubadour," and Corder's "Nordisa." An English opera-house was built for it in Cambridge Circus, and it had a long run. It just missed being strong enough to create an English operatic style. Sullivan would have been a miracle if he had built equally high in each department which he essayed. This period saw, in operetta, "Ruddigore," "The Yeomen of the Guard," and "The Gondoliers," after which last Gilbert's long-sustained powers appeared to wane.

The final period began with "The Foresters," an utterly delightful lyric piece to Tennyson's words, written for Daly's Theatre, New York. This period included "Haddon Hall" (Grundy), "Utopia" (Gilbert), "The Grand Duke" (Gilbert), "The Beauty Stone" (Pinero), and "The Victoria Ballet" for the Alhambra. The first three were moderate successes; "The Beauty Stone," a serious play with a comic devil, was a dead failure. The period ended with Sullivan's comic masterpiece, "The Rose of Persia" (Basil Hood). In the biography of Sullivan published not long before his death it was stated that the musical style was identical in all the Savoy operettas. If that were so, there would be little point in the present article. On the contrary, most distinct stages of purely musical development are shown at the points indicated by "Pinafore," "Mikado," "Gondoliers," and "Rose of Persia" respectively. Sullivan at the time of his death had in hand an Irish operetta (Basil Hood), which is to be finished by Edward German and produced in usual course at the Savoy.

AN EARLY PORTRAIT OF SULLIVAN.

From a photograph by H. M. King.

Sullivan was essentially a melodist, and succeeded best lyrically. His vocal melody was based on an intense study of the meter of the words. His harmony was the simplest flowing, without anything of what has been called "akkordegoismus." His counterpoint was clean and clear; his orchestration just sufficient to be pointed, and never extravagant. His products seem very simple and obvious until an attempt is made to imitate them. His processes in "sketching" were known only to himself, but it is plain that in scoring he was extremely rapid. His musical handwriting was very distinct and rather formal, and apparently there was little erasure. All the Savoy operettas were experimentally rehearsed on the skeleton score principle, and orchestrated when all was settled at the last moment, to save labor in scoring and to avoid piracy. In his national position Sullivan most resembled the Bohemian Friedrich Smetana. The works by which he has most specifically raised the level of English music would seem to be: many songs; the two concert overtures and the symphony; "Kenilworth," "The Golden Legend," and "The Foresters"; "The Mikado," "The Yeomen of the Guard," "The Gondoliers," and "The Rose of Persia." Like many composers, he knew very little about other people's music, and scarcely ever went to a concert. He had no personal patrons — no Mæcenas, Lorenzo de' Medici, or Karl August of Weimar. He did not marry, and might have said with Michelangelo, "I have espoused my art, and it occasions me sufficient domestic cares." He must have had an income at one time of over £20,000 a year, but he spent or lost the greater part of his fortune. He had suffered half his life from gall-stones, and he died, worn out, on November 22, 1900. He left the residue of his fortune — some £35,000, and rights which may yet bring in several thousands a year — to an adopted nephew, a young stockbroker. His personal character was absolutely lovable. Grossmith the actor lately offered in print an unaffected tribute to it.

LENT BY MR. HERBERT SULLIVAN.

THE ROOM IN WHICH SIR ARTHUR SULLIVAN DIED.

As it was when he died. It has since been dismantled.

SAMUEL COLERIDGE-TAYLOR*

THE life of Coleridge-Taylor is inevitably sprinkled with references to his connection with his own race, and any notice of the man would be inadequate as well as unjust which did not recognize his relation to the Negro and his accomplishment for him. Pride in and his championship for his people developed with his manhood. The little dark-skinned lad who played the fiddle to his white schoolmates was perhaps scarcely conscious of the gulf which tradition had endeavored to place between himself and them; but the student at the Royal College had all the passionate irritability of genius, combined with an inordinate sensitiveness, and he seemed to look upon his color as an added tragedy, without which his cup was already overfull. He hated the early criticisms which dealt equally with his skin and his music; so much so that he told Colonel Walters that he was a British musician with an English education, and that he desired to be estimated in his relation to music and not to the music of the Negro only. Later on, the atmosphere of the Royal College, his growing success, and the interest aroused through actual contact with his own people, combined in early manhood to show him the nobler course of accepting the will of Providence and of devoting himself to the uplift of the colored race in so far as his art allowed. Once taken, the resolution became one of the passions of his life.

Its expression was both subjective and objective, conscious and unconscious. It was not merely fancy which discovered to the critics a strain of barbaric splendor in these early works which in their intention had no relation to the barbaric; the barbaric note was undoubtedly there, just as much as the barbaric splendor is generally present in the imagination of the older Dumas. It came out not only in the rich, unusual character of his orchestration, his short, often staccato, musical phrasing and new rhythms. It was even more apparent in an atmosphere which is peculiarly his own, and is undoubtedly racial. A facet of this race characteristic is his love of queer-sounding names, such as he found early in "Zara's Ear-rings" and in Longfellow's "Hiawatha," and ultimately in Alfred Noyes's "A Tale of Old Japan," where, as was the case with "Hiawatha," the strange names

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*This article is based on W. C. Berwick Sayers' "Samuel Coleridge-Taylor, Musician," published by Cassell & Co., Ltd.

Yoichi-Tenko, Sawara, O Kimi San, were the first factor of attraction in the poem. A cursory study of the Negro shows how true this is to his temperament, and a glance at a list of the names chosen for themselves by Negroes will increase the assurance. These works are not our concern at the moment, so much as those which are consciously upon Negro subjects.

"The production of such men as Mr. Washington, Mr. Dunbar, and Mr. Taylor by the Negroid race gives a new complexion to the problem of black and white." This declaration of a well-known London journal illustrates the point of view which was gradually developing in Coleridge-Taylor; and his earliest conscious connection with his race as a musician was his collaboration with Paul Laurence Dunbar as early as 1897 in the series of songs, "The Corn Song," "At Candle Lighting Time," and the "African Romances," which first secured him an audience as a song writer whose work could not be neglected; as, also, in "The Dream Lovers," the slender but interesting operetta which was their joint work in 1898. The whole significance of Dunbar lies in his expression of the "souls of black folk," and Coleridge-Taylor recognizes and utters his affinity with him in his music.

His earliest orchestral piece on a more ambitious scale which was consciously directed to the expression of Negro ideas was also inspired by a poem of Dunbar's. This was "Danse Negre," which was afterward to be incorporated into what is one of the most important compositions of our times, partly because of its own musical quality, but more because it represents the successful entering of the highest field of creative music by the Negro—the "African Suite." His rhythms were deliberately drawn from the folk music of his people; and "Danse Negre" has a general resemblance to its source, but in its fulfilment it is upon a much more advanced plane, as is natural to the composer who is familiar with all the resources of modern harmony and the modern orchestra.

The "African Suite," the appearance of which was the unique event in music in the last generation, was published in 1898. It consists of four numbers, "Introduction," "A Negro Love Song," "Valse," and "Danse Negre," and is scored for full orchestra. The suite exhibits in miniature many of the characteristics of Coleridge-Taylor's work as a whole, and it is rather remarkable that this suite, which is a microcosm of his methods, and which is worthy of comparison with the "Peer Gynt Suite" in its strange and peculiar beauty, is not heard far more frequently at concerts than is the case.

The idea of doing for Negro music—to quote his own words—"what Brahms has done for Hungarian folk music, Dvořák for the Bohemian, and Grieg for the Norwegian," came early into his mind. In common with Dvořák he held that great racial music is to be found in germ in the folk songs of a people. Classical forms are highly civilized, and therefore largely artificial developments, and the new race, imagining such there be, that begins its higher musical expression with these, is of necessity unoriginal and imitative merely. The elements of all that differentiates it from the well-defined schools of other races are to be found in the everyday utterances of the people nearest to their mother earth. Like Dvořák, therefore, he turned to the folk music of his race, and found valuable material in the Jubilee Songs which had been collected in the seventies by Theodore F. Seward.

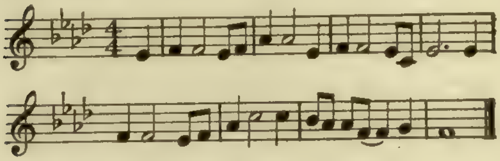
Among the Jubilee Singers who visited England in 1875 was Frederick J. Loudin. He came again to England in the late nineties with a new generation of Fisk Jubilee Singers, who revived the tradition of the old choir in London and in the larger British towns. Coleridge-Taylor attended some of the Jubilee concerts, and was deeply affected by the singing; the airs, indeed, struck a chord responsive in him; but in particular it was the quality of the voices that impressed him. The traditional reedy singing voice, which it is admitted was conspicuous in himself in later years, was absent, and the purity of the tenor tones and the deep forward tones of the bass, united with the power of using them to convey the whole range of emotion, were marked characteristics. ~~Thereafter~~ Negro themes occur frequently in his work. After the "African Suite," which is Negro in intention rather than its direct use of Negro themes, the most important early work in which such a theme was used deliberately was the "Overture" to the "Song of Hiawatha." This is built up upon the Jubilee song, "Nobody Knows the Trouble I See, Lord!" A ~~curious choice, and one which removes the resultant work in character from the pagan Indian cantatas to which it is ostensibly the introduction. It is very undesirable, however, to press the importance of the originating theme too far.~~ The hymn is of the most primitive character ~~and very limited in range~~; the "Overture," on the other hand, is the work of the highly conscious, fully equipped artist, who has at his disposal and employs every modern medium. It is doubtful whether or not the slaves who sang the hymn at their camp revival meetings would recognize their old favorite in its highly civilized form. Be that as it may, his employment of the theme at the moment when his reputation was at its highest point is significant of his attitude.

His symphonic poem, "Toussaint l'Ouverture," written in 1901, is again directly the outcome of his racial sympathies. The music was designed to interpret and illustrate the character and tragedy of one of the most striking personalities that the Negro race has given to the world. Whether this composition is based upon original themes or themes derived from Negro folk songs is not certain. It is a subjective study of "Toussaint l'Ouverture's" character, his warlike prowess, and his strong family affections. The first theme and its accessories illustrate his sterner virtues, the second his gentler qualities.

Brief mention must be made of his relations with the Samuel Coleridge-Taylor Society, in the founding of which his race laid special claim to him, a claim which had his ready acquiescence. It was natural, when he was asked to contribute something original to the Washington Festival in 1904, that he should choose a subject closely linked with the mutual race of himself and the Coleridge-Taylor Society. The descendants of slaves could not but be interested in Longfellow's "Songs of Slavery," from which Coleridge-Taylor drew the words of his "Five Choral Ballads," three of which were presented at Washington. His treatment of these songs is of the simplest; his own idiomatic phrasings and repetitions with slight harmonic variations are present, but there is that remarkable restraint in his use of material and in his orchestration which only the master-hand shows.

It was in connection with his first visit to America that he received an invitation from a publisher to arrange a volume of "Negro Melodies Transcribed for the Piano," published in 1905, in which he attempted to show the main currents of native negro music, and which was, according to Dr. Booker T. Washington, who contributed a prefatory appreciation, "the most complete expression of Mr. Coleridge-Taylor's native bent and power." "Using," continues Dr. Washington, "some of the native songs of Africa and the West Indies with songs that came into being in America during the slavery régime, he has in handling these melodies preserved their distinctive traits and individuality, at the same time giving them an art form fully imbued with their essential spirit. It is especially gratifying that at ~~this~~ time, when interest in the plantation songs seems to be dying out with the generation that gave them birth, when the Negro song is in too many minds associated with the 'rag' music and the more reprehensible 'coon' song, that the most cultivated musician of his race, a man of the highest æsthetic ideals, should seek to give permanence to the folk songs of his people by giving them a new interpretation and an added dignity."

He also employed Negro melodies for the theme of a work which he considered better, "stronger and more modern altogether" than "Hiawatha." This was his "Symphonic Variations on an African Air," which formed the first item on the program of the Philharmonic Society on June 14th, 1906, and the air is "I'm Troubled in Mind," another Jubilee song. Although, as Coleridge-Taylor said in explaining the work, the tune is well-known in America in connection with the plantation hymn, there is reason to believe that it consists in large part of a much older native Negro melody. In the form in which it reached the composer, it is one of the most pathetic numbers in Seward's collection. Those who listen to Coleridge-Taylor's work, with its great range of pathos, strength, and at times almost weird beauty, may care to be reminded that the original tune was taken from the lips of a slave in Nashville, who first heard it from her father. The original tune is as follows:



and at the outset, without alteration of note or time, but with a simple transposition, Coleridge-Taylor uses this tune, and upon it builds a series of variations of progressive complexity and beauty.

Among the "Negro Melodies" was the "Bamboula," a West Indian dance, and this formed the groundwork of an orchestral rhapsody which he wrote in the early spring of 1910, and which he conducted at the Litchfield County Choral Union at Norfolk, Connecticut, on his third and last visit to America. The following particulars of the origin of the composition are from the pen of Mr. Carl Stoeckel:

> I saw Coleridge-Taylor in London, in September, 1909, and arranged with him to come over and conduct his "Indian Music" at our recent concert. As I was talking with him, the thought came to me what he might do in a musical way in his mature manhood, as compared with the "Indian Music" of his student period. We could not use a choral work, so I proposed that he compose a work for full orchestra, using as a basis some African and American air, such a work to require not over fifteen minutes for rendition, to be brilliant in character, and suitable for a "closing piece" for our concert. There was not the slightest condition about all this; it was only a suggestion on my part—the only stipulation being for an orchestral work not to exceed fifteen minutes. Coleridge-Taylor accepted the commission, and evidently thought well of the proposition, for in the spring he wrote: "The orchestral piece is finished. It is a rhapsody dance on matter contained in my 'Bamboula,' a West Indian melody. Of course, it is very much amplified and enlarged and, in fact, quite different, but the actual four bars of the motto remain the same. I should say it will take ten to twelve minutes in performance. It is very brilliant in character, as you will see by the subject, which is taken from my collection of twenty-four Negro melodies. The work is scored for full orchestra, and is dedicated to Mr. and Mrs. Stoeckel." Coleridge-Taylor brought the score and parts with him when he came to America in May; the work was corrected on the steamship, and tried for first rehearsal at Carnegie Hall, New York, May 27th, second rehearsal at Norfolk, June 2nd, first concert rendition under the composer the same evening. The composer was much impressed by the ability of our players to give such a fine rendition after only two rehearsals. The "Bamboula" seemed to hit the fancy of the musicians present as "the best thing in an orchestral way yet done by the composer."

One of the most charming works of his later life, his "Fairy Ballads," is a setting of six lyrics by Miss Kathleen Easmon, a young West African girl. For the amusement of some child friends Miss Easmon had written little verses, enshrining pretty conceits. These her mother showed to Mrs. Coleridge-Taylor, who in turn showed them to her husband. He took the copy without expressing any intention in regard to them, and a short while later Miss Easmon was delighted to learn that he had clothed them in his most characteristic style in some of the most charming of recent music. Given a skilled accompanist, they are peculiarly adapted to the singing of little children.

The last considerable work produced during his lifetime, the "Violin Concerto," was built upon Negro tunes. Mr. Carl Stoeckel gives an account of the occasion of its origin during Coleridge-Taylor's visit to conduct "Bamboula" at the Norfolk Music Festival.

> After supper my wife went into the library, and Coleridge-Taylor and I went into another room to have a smoke. She began playing on the piano, and suddenly Coleridge-Taylor dropped his cigarette, jumped to his feet, and said, "What is that lively melody?" It was an African slave song called "Keep Me From Sinking Down, Good Lord," which has never been in the books, as it was taken from the lips of a slave directly after the war by a teacher who went South and who gave it to my late father-

in-law, Robbins Battell. Coleridge-Taylor went into the library and asked my wife to play it again, which she did, singing the melody at the same time. He said, "Do let me take it down. I will use it some time." For several days some of the violin passages in the "Bamboula" rhapsody had been running in my head, and the thought came to me that perhaps Coleridge-Taylor might be induced to write a violin concerto, using this African melody in the adagio movements. I proposed the matter to him then and there. He said that he was delighted with the idea, and would undertake it. In due season the manuscript of the violin concerto reached me. I took it at once to Madam Maud Powell, as the work was dedicated to her, and she was to give the first rendition. My original suggestion to Coleridge-Taylor was that the concerto should be founded on three African melodies characteristic of our so-called Southern Negro airs. When we went over the concerto, we found that the second movement was based on an African melody, but not on "Keep Me From Sinking Down," which Coleridge-Taylor had found that he could not use, and he had substituted "Many Thousands Gone" for this movement. In the third movement he had used "Yankee Doodle" quite frequently, which, of course, is not an African melody. We agreed that the second movement of the concerto was a beautiful piece of music, but both the first and third movements seemed to us rather sketchy and unsatisfactory. While I was considering what to write about this work to Coleridge-Taylor, I received a letter from him, requesting me to throw it into the fire; and saying that he had written an entirely new and original work, all the melodies being his own, and that it was a hundred times better than the first composition. I returned his first composition to him at once, as it seemed a pity to lose the second movement; and a few weeks later the score of the second concerto arrived. It was tried and found highly satisfactory. Its first rendition was at the Norfolk Festival of 1912, by Madam Maud Powell, under the directorship of Arthur Mees.

Almost to his last hour, Coleridge-Taylor was occupied with the welfare of his race; and his contribution to humanity takes its significance from his book. Other and greater musicians have lived, but he was the first of his race to reach recognition as a world musician. In the interval between the Negro folk songs and his work lie only the works of one Negro composer of consideration, W. Marion Cook, whose talents, however, reach mainly in the direction of musical comedy, which in modern days has not been rich in permanent music. Both he and Coleridge-Taylor's friend, Harry T. Burleigh, have written songs which, according to Professor B. G. Brawley, "satisfy the highest standards of art, as well as those that are merely popular music." But to neither does criticism award a place approaching that held by Coleridge-Taylor, the greatness of whose style is only equalled by the many and advanced forms in which it revealed itself. One such man is a complete answer to all the biologists who generalize on the limitations of the Negro:

Nations unborn shall hear his forests moan;
  Ages unscanned shall hear his winds lament,
Hear the strange grief that deepened through his own,
  The vast cry of a buried continent.

Through him, his race a moment lifted up
  Forests of hands to Beauty as in prayer;
Touched through his lips the sacramental Cup,
  And then sank back—benumbed in our bleak air.

True as they are, the beautiful lines of the poet speak for us to-day and for the past, but Coleridge-Taylor's work is prophetic as well. He has shown that the "buried continent" is capable of producing the highest in at least one art.

In any future discussion of his possibilities, the Negro may take heart in remembering that in the perfecting within itself of the race physically, morally, and intellectually, in an unswerving devotion to the higher human ideals, in a determination to stand upon its own achievements, lies the justification of the race. In the songs of a Paul Laurence Dunbar, the eloquence of a DuBois, the practical contributions of a Booker Washington, in the color dreams of a Henry Ossowas Tanner, in the world-embracing genius of a Dumas or a Pushkin, and perhaps even more than in these, in the melodies of a Coleridge-Taylor, which thrill the heart-strings of mankind irrespective of creed, caste, or color; in these lies the ultimate triumph of the oppressed people. More and more as the race produces examples of the highest human genius and achievement, more and more will the race be lifted to the level of those who until now have been regarded as "more advanced."

ALFRED BRENNAN

AMERICA'S POSITION IN MUSIC

BY

EUGENE E. SIMPSON

FOR more than a generation, in discussions about America's position in music, it has been the fashion to hold two pronounced views: the one, as it concerned the problem of our best procedure in study; the other, as it concerned the actual potency of our elemental forces, compared with the elements inherent in the music of other lands. During all that time both of those strongly represented views have been erroneous, as we will show.

The two errors rested, first, in the assertion that it was no longer necessary to go abroad for musical study; and second, that we had as yet no truly American music. The latter view has even persisted in face of the circumstance that for full twenty years European critics have been decrying, sometimes praising, those "Americanisms" they heard in musical compositions. Fortunately, also, the former view has remained unheeded by some thousands of musical youth who have annually flocked to Paris, London, Berlin, Vienna, even to Leipsic, Dresden, Cologne, Prague, Petrograd, Munich, Geneva, Milan, Florence and Rome.

The habit of going to Europe has immeasurably intensified our step and inestimably shortened the period of our apprenticeship. The whole process has been one of continual visiting about, plucking the best from every garden, soon discerning to reject all that had become antiquated and unworthy. With the possible exception of the Russians, in less degree those from Scandinavia and Finland, who visited central and western Europe rather more from necessity than from choice, the youth of the other European countries have not been accustomed thus to go from one country to another.

Norway, Sweden, Denmark and Finland sent their musical students to the South purely through lack of advantages at home. The case of the young Russians, who were overwhelmingly of Jewish parentage, hinged upon the two powerful forces of poverty and the restrictions which race and religion settled upon them at home. Thus were there many of those without means of the barest subsistence who went westward, and, by force of their great talent, often obtained free tuition while the wealthy of their own blood helped them to the modest and most actual necessaries of student life.

Meantime peregrination by the Americans resulted not only in finding that which was directly sought, but guaranteed for life the attitude and habit of "the open mind."

In fact their very presence abroad was a flaming and indelible sign of "the open mind," and for its influence upon the whole course of an intellectual life, that was of vastly greater importance than any group of technical principles that could be assimilated during the years spent in an academy.

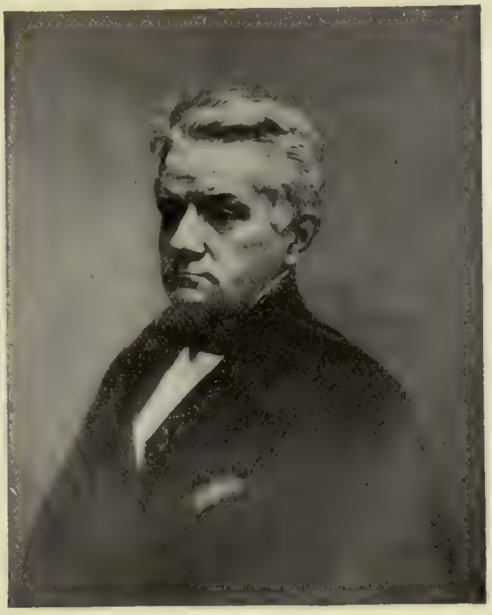
America, as an item of attention in international musical life, may have begun with the work of Lowell Mason, who was born eleven years before Michael Glinka, twenty-one years before Richard Wagner and sixty-nine years before MacDowell. At about the time American statesmen were setting up the international policy of the Monroe Doctrine, in 1821, Mr. Mason was issuing the first of a series of hymn collections which were to have a very important home influence for the succeeding half century, besides earning notice and the profound respect of European musicians. Mr. Mason went abroad for a brief stay in 1837. When his son William, as a twenty-year old youth, went to Leipsic Conservatory in 1849, Hauptmann received him cordially, saying that he had been long acquainted with the elder Mason's excellent work.

Four years before this modest incident, Philadelphia had achieved the honor of presenting the first grand opera by an American, the "Leonora" by William H. Fry. As has happened to many other American manuscripts since then, the "Leonora" next waited the thirteen years to 1858, before coming into the quasi-internationalism implied by its New York presentation in the Italian language, which in 1858, as in A. D. 1918, was the prevailing operatic language in New York. Though Fry's "Leonora" and his later masterpiece, "Notre Dame de Paris" (1864), had not the vitality to earn revival in any American repertory, they gave pleasure through numerous performances accorded them in their day.

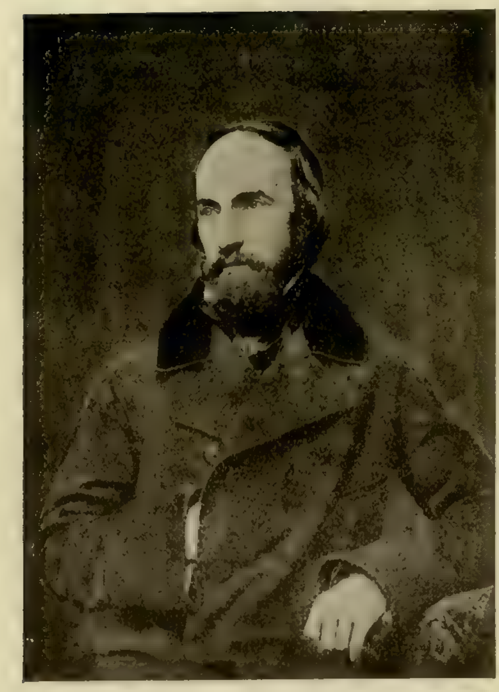
The problem of native opera had found other mild solution in 1855, by George F. Bristow's setting of the all-American "Rip van Winkle." However, there is no record of performance, either of that or other operas written by Bristow in the long life from 1825 to 1898, yet at the very close of his life he witnessed the fine success of his cantata on another American theme, "Niagara."

One year after Fry's American "Leonora" had been promoted, in its thirteenth year, to the grade of a New York opera in Italian, western America became the scene of another bit of musical internationalism; this time in a Polish-Indian combination, with Milwaukee as a background. Probably late in the year 1858 there came to Milwaukee the Polish conductor and composer, Edouard Sobolewski, who immediately set about to write an opera on the Indian title, "Mohega, Flower of the Forest." The composer is thought to have employed some real Indian themes, at any rate the work was completed and given performance in Milwaukee in 1859. The inaugural performance is said to have been met with a full house, the second by empty benches. The composer soon gave up Milwaukee for St. Louis, and after some years of great usefulness and partial artistic recognition, he died on a farm near St. Louis in 1872, almost wholly unsung.

At this late day, in the absence of Sobolewski's scores, and he had various others, there may stand open the question as to whether his talent was sufficient to constitute him a true martyr to a new world's



LOWELL MASON



WILLIAM H. FRY

unappreciativeness. If he had talent, then his failure in the pre-eminently German colonies of Milwaukee and St. Louis stands as a permanent indictment against the vaunted musical discernment there. The circumstance might have remained unchronicled except to prove what exaggeration the German attitude constituted; and this particularly in view of the fact that Milwaukee and St. Louis were among the very last American cities of long standing commercial importance to establish symphony orchestras. As to Sobolewski, if the qualities of his genius did not warrant his expectation of a first-class future in the new world, they had at least attained a first-class past in the old. Upon his arrival in America, at the age of fifty, he brought the rich tradition of a studentship under Weber; he had been for years conductor of opera in his native city of Königsberg, and from 1854 to 1858 at Bremen; his opera "Comola" had been honored with production at Weimar under one of the greatest of connoisseurs, Franz Liszt. By reason of his residence in the strongly Russian city of Königsberg, it was inevitable that he had viewed at close range the birth of Russian tradition in musical art—the production of Glinka's "Life for the Czar" (1836) and "Ruslan and Ludmila" (1842). He was said to be a Wagnerian, which would have been a most natural circumstance in view of his acquaintance with Liszt at a time when Wagner's works had not passed the complexity of "Lohengrin" and "The Flying Dutchman."

In view of all the above, it is seen that if Sobolewski's talent had been only of the most meager, and his music the veriest "Kapellmeister" product of the day, still his opera should have been accorded a worthy place for the delectation and the advancement of musical life in the new world.

When, in 1842, the American Stephen G. Foster's first song, "Open Thy Lattice, Love," was coming into print, the European cult which had already grown up around the artist and person, Felix Mendelssohn, at Leipsic, was of an enthusiasm and good-will almost without parallel. Schumann was also present there and in his prime, whole-heartedly enjoying the success of his colleague while busily composing his own works, which time proves to have been of much greater individuality and power. Two years before the death of Mendelssohn, in 1847, and four years before the death of Chopin, Foster had further brought his "Oh, Susannah" and "Old Uncle Ned," to be followed six years still later by "Old Folks at Home." In view of the present fashion in concert literature, it is seen not only that those first Americanisms by Fry, Bristow and Sobolewski have suffered the ignominy of the unused, but in all reverence to a great artist it must be said also that in the seventy years since the death of Mendelssohn his cause, still worthy, has fallen into a state of almost complete lethargy. Thus the songs of Foster, so modestly conceived, have met the better fate, since their hold extends to this day; they help to constitute one of the sturdy elements of Americanism which has been all too long occupied in stealing into our critical vision.

Let us further see how affairs of the musical world invoke patience. Going back again to the time of the Monroe Doctrine and Mason's hymnal, Johann Sebastian Bach had been dead and in the most pronounced oblivion for seventy-one years, and eight years more were to elapse before his rediscovery and Mendelssohn's revival of the St. Matthew Passion. Though the next few years saw Mendelssohn's enthusiasm rewarded by the erection of a small Bach statue near the Thomas Schule in Leipsic, still the Bach art had by no means come into its own. Professor Robert Teichmüller has shown that nearly up to the last decades of the nineteenth century, Bach was not played in Germany except through the most elementary and tuneful of his preludes and fugues. Thus the whole depth of appreciation due him was finally attained through the radical tonalities of Wagner and the musical army which directly succeeded him.

In 1821 Weber was universally recognized for his service in having created an operatic Germanism, not alone by the potency of his musical fancy but in the tradition represented in the texts, and though he had but five years more to live, his works survived, and bore still greater fruit in the inspiration they gave to Wagner. Beethoven died in 1827, recognized as a great personality and mentality, yet also not nearly understood for such as his great violin concerto and ninth symphony. For that matter the Herculean strength of his B-flat sonata, Op. 106, has not come to proper appreciation in the ninety years, to the present day. Schubert, only thirty-one years old, died a year after Beethoven, but miserably poor in the recognition to which we now see his genius entitled. His luster as song writer had been kept strangely dimmed by the popularity of a contemporary—Carl Loewe, who had undoubted talent and produced many works of permanent value, yet in nowise could those few works give him rank with a giant like Schubert. Still worse, Schubert's place as a symphonist was almost entirely unestablished, and the greatest of his eight compositions in this form, the one in C-major, was not even known to exist until Schumann found the score in 1839, eleven years after its composer's death.

GEORGE F. BRISTOW

There is particular need to study the musical activity of Europe for the period of 1820 to 1850, because of the extraordinary enthusiasm with which the art went forward there. If for the same period the new America was not yet awake and following in that progress, then the need for an alibi is by just so much the greater.

When Mason's hymnal was issued, Paganini, fourteen years younger than Beethoven and eight years older than Mason, was thirty-five years old; eight more years were to elapse before Paganini's tour into Germany which resulted in electrifying Schumann. It was probably still later that Paganini cast his spell over Liszt. For America, the time of Paganini's death in 1840, found at least that the new world had already had a couple of seasons' portentous experiments in public school music, in Boston.

Whatever may be recorded of the whole time necessary for America to have found her real self in music, those Boston classes likewise stand as a record of an enduring wisdom. The eighty years of usage and experiment, sometimes of violent contention, have not sufficed to prove other than that the theory of music instruction then laid down was the right one. The ground principle involved, and thus long ago rightly discovered, was that the teacher in every schoolroom should conduct her own class in the daily music period, regardless of any particular talent she might have in music. The one need was that the teacher be rightly and effectively routined in the usual processes of pedagogy. The music classes would then progress in ratio with the other branches.

Briefly sketching further on the picture of music in Europe, to the middle of the century, the Leipsic cult of Mendelssohn and Schumann was reinforced by the veteran violinist, Ferdinand David, and the youthful Joachim, soon to be followed by the greatest of them all—Johannes Brahms. However, in that period of his career Brahms did not remain indissolubly associated with Leipsic, since his friends, Robert and Clara Schumann, and Joachim, spent most of their later lives in other cities. Many years later Brahms was often brought to Leipsic through his extraordinary friendship with the distinguished Leipsic pair, the Von Herzogenbergs; still later, with Arthur and Amelie Nikisch. All this time Nikisch was earning a particularly strong place in history, as well for his great gifts as conductor, but even more as the chief of all apostles of the Brahms symphonies.

Shortly before Mendelssohn's death, in 1847, the cult had absorbed a genial stranger, the Dane, Niels W. Gade. Incidentally, in a life of seventy-three years, Gade wrote eight symphonies, but in view of the whole world's attention which Leipsic's activities had centered upon itself, the more difficult attainment was the honor of conducting some years at the Gewandhaus. However little value the world now places upon the Gade symphonies, the Gewandhaus experience stands as eloquent testimony to the composer's tact among strangers. His tenure there might have extended over other years, but for the German-Danish political difficulties which were then developing.

In final estimate of Leipsic's early position, one will observe that of the numerous connections with the Mendelssohnian era, only Schumann and Brahms are seen to have had messages of power enough to interest posterity. Just as Weber's own potent compositions bore new fruit through their influence on Wagner, Schumann's had the honor markedly to influence Tschaikowsky, and Brahms, whose four symphonies are in themselves a rich and abundant heritage to the world, was destined to exert a most tenacious hold on Max Reger, who became at least the greatest polyphonist born in the nineteenth century.

One should not forget to add that the peculiarly strong local position of Leipsic's classic interests in music, found a wonderfully opportune auxiliary on the side of comic opera, since the very period under discussion witnessed the birth there of Lortzing's most beautiful examples in comic opera. They may well lead that branch of the literature for the nineteenth century, and eighty years have not sufficed to weaken them. Lortzing had been able to bring himself fully into the writing manner and the spirit of Mozart, and he added the technical routine of one whose life was spent on the stage.

Before returning directly to the work of America's native composers, one is reminded that against Leipsic's final tradition of Mendelssohn, Schumann and Brahms, the outer world had still Chopin, Berlioz, Liszt and Wagner, not to speak of Spohr, Paganini and Glinka. Whatever may be the exact value of their output, which reaches its highest in Chopin and Wagner, the combination Berlioz-Liszt-Wagner largely monopolized attention at the close of the century in which they lived, especially in view of the Wagnerian continuation through Richard Strauss, and in less degree, even through Bruckner and Mahler.

If America's chief values in music creative activity were represented, until 1850, by Lowell Mason and Stephen C. Foster, the alibi for the rest is found in many valid details. Up to the time that the Monroe Doctrine was born into the family of international councils, but forty years had elapsed since the American eagle completed its title to freedom. In 1812 there had arisen the need and the successful occasion to reassert the principle of liberty.

Then, happily, the Monroe Doctrine proved to be the culmination, rather than the beginning, of an international crisis, and Americans became free to consider grave problems which were growing up at home. In direct contrast, the very year of setting out the above principle in internationalism brought the Missouri Compromise, which proved to be, not the culmination, but the beginning of a crisis which grew for nearly forty other years and ended in our War of the Rebellion. Meantime we had controverted the individual rights of states, and on an entirely different set of causes, had fought the war with Mexico. Then who shall not say that the finest genius for the period was fully employed, once for all, at tracing out in blood the domestic relation which each should forever bear to the other.

Since 1850 nearly or quite a half hundred Americans are known to have composed music in the larger symphonic or operatic forms. About fifteen of our earliest composers were born before that date. Careful survey of the works by the younger group will show that individuals from among the fifty, not only employed traditional American titles but made desultory use of actual Negro or Indian themes. Still the last quarter of the century was more than half gone before there was issued the result of any organized study of our primitive resources.

It remained the privilege of a woman, Miss Alice M. Fletcher, to inaugurate the movement, and to find immediate response in a widespread interest and a new hope of progress in American nationalism. Her first report on the music of the aborigines was a monograph on "Omaha Indian Songs." This was made in 1893 for the Peabody Museum of Cambridge, Mass. She followed with various magazine articles and a book of "Indian Story and Song"; and finally a report to the United States Ethnographic Bureau, on "The Hako, A Pawnee Ceremony." For these works Miss Fletcher had valuable assistance from John C. Fillmore, who added harmonizations and included discussion of music theoretical principles involved.

The timeliness of Miss Fletcher's first study was accentuated by the appearance in the same year of Dvořák's New World symphony, which embodied Negro themes. the first-fruit of the Omaha Indian themes was MacDowell's Indian Suite, which is thought to be the best of all the composer's orchestral works. In the numerous subsequent collections and discussions of Indian music, doubtless the most valuable is the late Frederick R. Burton's "American Primitive Music," published in 1909. Mr. Burton was not only a trained composer, an ethnographic expert of the Chicago Field Columbian Museum and the American Museum of Natural History in New York, but a man of life-long routine as a *littérateur;* and because of the combination in talent and routine, his work will not be easily surpassed. Nevertheless, Miss Nathalie Curtis has issued a remarkable work called "The Indians' Book," which is a compendium of songs and textual interpretations assembled from among eighteen Indian tribes of the Southwest.

Aside, yet in continuation of the foregoing, at least three other musicians have personally gone among the Indians to study for their highly specialized composing on Indian themes. These were Arthur Farwell, a native of St. Paul; Charles Wakefield Cadman, of Pittsburgh; and the Kansas City Philharmonic conductor, the Dane, Carl Busch, who has ever held a good allegiance both to his native and to his adopted countries.

Of this group, Farwell doubtless has the priority in time, for he was already issuing Indian compositions at the turn of the century, and Cadman began in 1906. The latter gave out "Four Indian Songs," and has written other idealized pieces which have had a very wide circulation, yet the first great climax to his studies probably will be found to rest in his first Indian opera "Shanewis," wherein he has employed some forty aboriginal themes. Farwell established, in 1901, the Wa-Wan Press at Newton Centre, Massachusetts, and at about that time issued piano pieces called "Dawn," "Navajo War Dance," and "Pawnee Horses." He has also set Shelley's "Indian Serenade," has made various tours lecturing on Indian lore, and has recorded Indian folk songs of the Southwest for the American Institute of Archæology.

STEPHEN FOSTER

More than twenty years ago, Busch had made idealized settings of American home song, as the "Old Folks at Home," for string orchestra, and an American rhapsody, besides having given much orchestral and choral attention to subjects from Tennyson. His later specializing on Indian themes came to their most comprehensive result in an orchestral five-movement Indian Suite, which he tried out in private hearing at Leipsic, 1906. At that time it was strangely noticed that of all the movements, entitled "Greeting of Hiawatha," "Chibiabos," "Omaha Funeral Procession," "Indian Love Song," and fantasia, variations and fugue on an Indian air, the least individual of the five was one in which the composer had kept closest to the original form of the Indian love song. The explanation may rest in the fact that at that point in the entertainment a slower movement was needed, and the composer found greater difficulty in obtaining a theme strong enough to be introduced. Other Indian works by Busch include songs, dances and choruses, besides the highly important cantata of "The Four Winds."

Other musicians who have at least paid compliment to Indian tradition, without having gone deeply into it, include Hugo Kaun (born in Berlin, and again resident there), who wrote symphonic poems, "Minnehaha" and "Hiawatha"; Victor Herbert (born in Dublin), represented by Indian melody in his opera, "Natoma"; Giacomo Puccini (Italian), who used Indian material in his "Girl of the Golden West"; Rubin Goldmark, who wrote a "Hiawatha" overture; Louis Adolf Coerne, with a symphonic poem, "Hiawatha"; Ernest R. Kroeger, author of a "Hiawatha" overture and "Ten American Sketches." S. Coleridge-Taylor set portions of Longfellow's "Hiawatha" in the form of a four-movement cantata. As to Frederick R. Burton's own composing in Indian materials, it was by choice largely on Ojibway themes, his most comprehensive work represented by the dramatic cantata "Hiawatha," and many Ojibway songs.

There is the highest probability that much other youthful enthusiasm, accompanied by talent and routine, may exist without yet having been formally introduced to the public. An example of this is found in Israel Amter's three opera manuscripts, all on his own texts and themes, at least one of which is on an Indian subject. Amter was reared in Colorado, though previous to his coming to New York in 1914 he had spent some years in the utmost retirement at Leipsic, partly in study, but chiefly in the quiet he desired for his own writing. Incidentally his young wife occupied herself with painting, and without having there any real Indian girl for model, she utilized an Alsatian friend and produced good "Indian" results.

Turning for awhile from consideration of the American aboriginal, the Negro element in music has been much oftener noticed by composers, and American bibliography shows a far earlier interest in the subject. Since the Negroes, unlike the Indians, are not looked upon as a vanishing race, there has been no occasion for our government to enter upon an intensive musico-ethnographical study among them. Meantime the stage of their own musical education has become so high that they easily help themselves. Latterly they have realized the nature of the change which an ever-moving civilization, and their own progress, may crowd upon their traditional music, and at least six of their higher institutions are taking care to gather and record the whole treasury of their song. These schools include the pioneer, and still most active among them, the Fisk University of Nashville, Tennessee; also the Hampton Institute, Atlanta University, Talladega College,. Tuskegee Institute and the Calhoun School.

The "Coal Black Rose" of 1829 may have marked the first song publication on a Negro subject. Continual agitation of the slavery question, and the Dan Rice minstrels of 1834-35 greatly popularized the Negro as a topic for treatment on the stage, yet the literary discussion of the Negroes' music seems to have been deferred until the time of the war which so largely grew out of the controversy over slavery. Thus Mr. Frank Kidson's chapter for Grove's Dictionary suggests Miss McKim's letter in Dwight's Journal of Nov. 8, 1862, as the first which called public attention to the slave songs.

For the first artistic elaboration of songs on the Negro topic, a cursory glance falls upon a product of 1850—F. H. Williams' "Petit fantaisie for the harp, on the celebrated Ethiopian melodies 'Louisiana Belle,' 'Uncle Ned,' and 'Susanna.'" It may be looked upon as a noteworthy coincidence that in the retreatment of these three songs, Stephen C. Foster, then as now, was promising potentiality as one who might live again through those who would come after.

In the next important steps in utilizing the Negro tone, the palm for priority rests with G. W. Chadwick (1854—) and Henry Schoenefeld (1857—) who were students together at Leipsic conservatory, in the late seventies. The Scherzo of Chadwick's second symphony (1885) is the first example of his having written in this specific manner, yet the title of his public examination overture of 1879, "Rip van Winkle," indicates that thus early the composer's glance was turned toward home. Schoenefeld's first formal essay on the Negro topic is the overture, "In Sunny South," but he had already touched the Southern vein with his "Characteristic Suite." Hard after Chadwick and Schoenefeld's Southern excursions, Maurice Arnold (1865—) takes credit for having proposed in 1883 to embody the plantation spirit in a suite which he would have written during his Berlin study under Urban. If Urban then advised against it, the intention came to maturity in a series of "Plantation Dances," which

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Arnold wrote after Dvořák's coming to New York. Just as in Arnold's later use of this element in two movements of a sonata for piano and violin, these dances were not written directly on Negro themes but they sought to find the spirit of the South.

Among many who have followed, Harry T. Burleigh, himself of the Negro race, has had the honor to centralize his people's interest in their music, and as a pupil of Dvořák during that great master's sojourn here, Burleigh helped to find the materials which were embodied in the New World Symphony and the string Quartet, Op. 96. Burleigh's own efforts were greatly augmented by the American visits of the English subject, S. Coleridge-Taylor, of but half Negro blood, yet the most prolific and powerful composer who has sprung from the race. Doubtless the most intensive study of the music of the Negro race is embodied in a collection of songs then transcribed by Coleridge-Taylor and issued as brief variations for piano, with each theme first separately shown in its aboriginal form. The collection was accompanied by Booker T. Washington's Introduction, and the composer also prefaced the works with his own highly authentic discussion of the related character of the African aboriginal and American slave song. Other African works by Coleridge-Taylor were a set of orchestral variations, an orchestral suite, an overture, various other songs, and a number of dances for violin and piano.

The two distinguished, wholly non-American composers, Cyril Scott and Claude Debussy, have complimented the Negro tradition, while the late Bruno Oscar Klein, a native of Germany, but many years a citizen of New York, wrote numerous violin, song and piano pieces in which he sought the spirit of the American South.

MacDowell wrote a suite, "From Uncle Remus"; John Philip Sousa included "Darkest Africa" in his suite of "Quotations"; J. A. von Brockhoven, formerly of Cincinnati, wrote an orchestral suite on Creole melodies; John Powell, of Richmond, has a piano suite, "In the South"; E. R. Kroeger has treated the South in his "American Sketches"; Henry K. Hadley has a symphony entitled "North, East, South and West"; Henry F. Gilbert composed a comedy overture on Negro themes; and most recently, the New York woman, Mana Zucca, has brought out a short but modern and immensely effective orchestral fughetto on "Dixie."

For some years the spirit of the South has attracted Mortimer Wilson (1876—) who promises to qualify, not only as the strongest composer who has written in that tradition, but as the most facile and powerful symphonist America has yet afforded; and since Wilson's manuscripts already include five symphonies, his cause is seen to exist, not in the uncertain future, but in the present. His output is even now ready for adjudication—there remains only the problem of making these symphonies known.

Though Wilson by no means commits himself to write solely in this vein, he has lately said that therein he was coming to feel himself at his best, and he now realizes that his earlier works had this element even before he knew. As yet they include a four-movement piano suite, "In Georgia," a half dozen piano and violin ensembles, called "Suwanee Sketches"; his third sonata for piano and violin is the "Dixie"; while this intended Southern manner is very pronounced in the last movement of the G-minor piano trio, Op. 16, and the last movement of his fourth symphony. For that matter, a slight relation to ragtime rhythm may be found in any of his compositions, and in view of the composer's considerable attention to the subject, it will be of interest to embody here his characteristic position with regard to it.

"There is perhaps no more distinct tonal portrait of any people than that element of American national music which suggests the southern portion of these United States. Not that the Negro is to be considered the originator of that quaint style of lyric song which is inseparable from the South; but rather, he is the temperamental medium through which the white race of this portion of the United States has spoken, and the plantation song is a reflection of the white race through the voice of the darkey."

After the aboriginal and the Southern, there remain at least two other elements which have come up in our American music. In greater degree this is John Philip Sousa's influence upon the nation's music; in the smaller degree, two very intense performances in translating American bird song. The latter include Edgar Stillman Kelley's Andante Pastorale of the New England Symphony, and W. B. Olds' "25 Bird Songs," which are soon to be followed by about fifteen more. Mr. Kelley's entire symphony is of such power as forever to stand well among the world's worthy productions, and still a particular merit rests with this fine symphonization after the birds he heard in New England. Likewise, Mr. Olds has given the finest conscience toward the translation of bird song, as if truly he would give the bird the first chance; but because he had not yet any initiation into bird philological circles, neither a firm hold on any one of those dialects, he took the liberty to supply his own texts in English, still further enriching the discourse with finely conceived imagery for the accompanying piano.

Mr. Sousa's influence has ramified in a number of directions, and while the public of every continent is first taken by the individual rhythm and mood of his melodies, the musician also discovers that this great favorite of the people has been a real innovator in the technic of his trade. His earlier marches followed the old form of bringing four subjects without a return to either. Later he established the precedent of going back from the fourth to the third material and ending with that. This form has become universal among all writers of the practical military march. Furthermore, two of the composers above cited for their work in Indian and Southern vein, Charles Wakefield Cadman and Mortimer Wilson, have recently thanked Mr. Sousa for their first knowledge of instrumentation, learned from his scores while living in Western towns, out of range of any classes of instruction.

In general consideration of all those who have particularized, even to a small extent, in the nation's own, also further including about a hundred others who may have composed in the larger forms without any nationalistic intent, it will be noted that not one has sought the harmonically *bizarre* or the complex for its own sake. The work of most of them might have come to a better longevity if they had. Nevertheless, it should be chronicled that for eleven years there has lived in America a young Russian, Leo Ornstein, born at Kremyenchug, 1895, the most radical tonalist who has yet appeared on either continent, Schönberg, Korngold, Stravinsky and Scriabin notwithstanding. Brief examination of Ornstein's cause shows at least, that he has already the appreciation and sympathy of a number of highly capable musicians who have carefully examined and heard many of his most radical works. As in every instance of art or other intellectual revolution, or progress, there is a much greater army of violent dissenters than of those who, in a small measure, understand. At this stage one may grant the composer the courtesy of his own word, wherein he professes the complete sincerity of his aims.

With respect to Ornstein's hitherto unknown frequency of notes employed within the chord, termed clusters of notes, the composer claims them as a means for expressing color, and then he says: "Strip the color elements from one of my chords and you will find its actual structure one of Grecian severity of outline; but it requires study to distinguish between the fundamental tones and those purely incidental." At another time he expresses the belief that his music is continually under the influence of the Oriental Church, and says: "There is hardly a composition of mine which fails to offer proof of the lasting impression which Greek ritual music and the Asiatic chant have made upon me, though I have never exploited traditional themes or material." The above quotations are from Frederick H. Martens' book, "Leo Ornstein," published in New York, 1918.

With the distinctive elements of our primitive and nationalistic traits already under view, it will be pertinent to suggest that there is no valid reason why they all should not dwell here and increase, like one great family, each individual maintaining his own particular interest while contributing to the total of America's musical treasure. Yet it is true that, even within recent date, one has sometimes inveighed against the other. While the one thought that the Indian music constituted the more searching and intimate picture of the daily life of a race, the far more numerous group has decried the Indian in order to build up the cult of the South. Still others would have nothing to do with either of those elements, but expected that a musical saviour would some time arise and establish our Americanism at a stroke.

For two examples of the most authentic appeals for the respective nationalism represented by the Negro and Indian materials, we may review Mr. Burton's abovementioned "American Primitive Music," and J. W. Work's "Folk Song of the American Negro." The latter is issued from the press of Fisk University, which, in 1871, became the pioneer in the promotion of Negro music, and which still holds an advanced position in the same interest. Mr. Work, a Negro professor of Latin at the university, first notes that the Negro religious music had been always their best, while their secular songs had been poor. Then he directly presents the claims for five of the Stephen C. Foster songs to be accepted as the secular music of the Negro, as follows:

"Sometimes they are called plantation melodies. They were composed by a white man, and therefore cannot be placed in the catalogue of Negro Folk songs; still it can be correctly stated that in spirit and pathos they bear the Negro stamp, and it is not improbable that they are composed of stories and airs Mr. Foster learned from the Negroes he knew so well, and among whom he lived during the days of slavery. Consequently it is not out of place to state here the paradox that these are the finest secular Negro songs in existence. There have been many imitations of Negro music and some of it has been enjoyable, but these songs of Stephen Foster stand out as the best of that class, in fact they stand alone in a class between all other imitations and the genuine Negro Folk song."

Mr. Burton, as one of the broadest and most liberal of all those who have written on the topic, strongly sets forth his belief in the innate power of the Indian music, and further believes that the Ojibways will be proved to be the most musical of all the tribes. And still he presents a singularly charitable view toward Foster, when in reviewing respective arguments, he says, "I am still more in sympathy with those who would approximate as closely as possible to the beginnings of an American Folk song made for us by Stephen C. Foster."

Other phases of Mr. Burton's writing on the Indians show that his principal study of their music had been almost wholly among the Ojibways, and only the fact that he needed to compare with music of other tribes accounted for his not issuing this book as an Ojibway special. Primarily his thought was to notate and preserve our primitive music while it was still in the memory of Indian singers. He believed that the songs had positive art value, and not to make a statement of his convictions would be lacking in courage. In selecting twenty-eight Ojibway songs for publication he had kept a respect for ethnology by setting down also the crude and ugly, and he had tried to give an exact expression of Indian thought. Incidentally he noted that archæologists were recognizing fifty-eight distinct ethnic families of American aborigines living north of our Mexican border. For the Indian himself, music was not only an important but an essential feature of life. It entered more intimately into their lives than into the lives of any white nation. It touched every phase of daily life, and in that the vocally gifted Indian youth were taught by their elders he thought that the people of no nation loved music as did the North American Indians.

Finally bringing to a close the discussion of America's position in music, it remains to be stated that for a quarter of a century there has been at least an American longing, analogous to that of Chrysosthemis in the

Strauss ''Elektra''—she yearned for a child of her own. The foregoing evidence discloses that during this entire period of longing, America had already, not one but several musical children, and it remained only for a progressive and discerning world to legitimatize them. No future art direction can vary the inherent merit of their claims.

For a last word in behalf of those nineteenth century Americans who are now seen to have written large musical forms without attaining the honor of performance for their works, one must question that justice was in any right degree accorded them. If, from among the European output played in America during this long period, there had not been included vast numbers of selections of no permanent worth, then the status might have represented a semblance of justice. It is impossible that the best of the American music has been less valuable than the poorest from abroad.

May the future soon make good the wrong which has been too long standing.

CHRONOLOGY

For the convenience of those who may not have facilities for finding the more important American composers for the period since 1820, the following list is appended, though it is inevitable that this, too, may disclose unintentional omissions:

Lowell Mason 1792–1872

The Handel and Haydn Collection, and more than a half dozen other collections of anthems, hymns and songs.

Edouard Sobolewski (Polish) 1808–1872

Operas, "Mohega, Flower of the Forest," "Imogen," "Velledo," "Salvator Rosa"; symphony, "North and South"; cantatas with orchestra; choruses.

Wm. H. Fry 1813–1864

An overture; operas, "Leonora," "Notre Dame de Paris"; three symphonies; cantatas; a Stabat Mater and many shorter vocal and instrumental works.

George F. Bristow 1825–1898

Operas, "Rip Van Winkle," "Columbus"; "Arcadian" symphony; symphony in F-sharp minor; two oratorios; two cantatas with orchestra; the descriptive "Niagara" for chorus and orchestra; and material to total about eighty opus numbers.

Stephen C. Foster 1826–1864

Composed about one hundred and seventy-five songs.

Louis M. Gottschalk 1829–1869

The symphony "La nuit des tropiques"; an overture; a triumphal cantata; an unfinished opera; also for orchestra, "Montevideo," Grand triumphal march, Gran marcha solennelle, "Escenas campestres Cubanos," and Gran Tarantella, besides many pieces for solo-piano.

C. C. Converse 1832—

Overtures, "Hail Columbia" and "In Spring"; oratorio "Captivity"; two symphonies; ten sonatas; three symphonic poems, and other works.

B. J. Lang 1837–1909

Symphonies; overtures; oratorio, "David"; chamber music.

Smith N. Penfield 1837—

Overture; orchestral setting of "Psalm XVIII"; string quartet.

John K. Paine 1839–1906

Two symphonies; symphonic poems, "Tempest," "Island Fantasy," "Lincoln" (unfinished); opera, "Azara"; oratorio, "St. Peter"; Mass in D; music to "Œdipus"; duo concertante for cello, violin and orchestra.

Dudley Buck 1839–1906

Symphonic overture, "Marmion"; opera, "Deseret"; two sonatas for organ; cantatas, "Don Munio," "Voyage of Columbus"; oratorios, "Golden Legend," "Light of Asia," "Psalm XLVI."

George E. Whiting 1842—

Symphony; overture; piano concerto; one-act opera, "Lenore"; cantatas, "Tale of the Viking," "Henry of Navarre," "March of Monks of Bangor," "Dream Pictures," "Midnight."

John C. Fillmore 1843–1898

Collaborating with Miss Fletcher and F. La Fleshe, one of the first to study music of the Indians.

John Nelson Pattison 1845—

"Niagara" symphony and piano works.

Otis B. Boise 1845–1912

Symphony; two overtures; piano concerto.

W. W. Gilchrist 1846—

Symphony; quintet; trio; nonet for piano and strings; "Psalm XLVI"; suite for piano and orchestra; half dozen large works for chorus and orchestra; about two hundred songs.

Homer N. Bartlett 1846—

Orchestral Spanish caprice; concertstück for violin and orchestra; cantata, "Last Chieftain"; opera "Hinotito."

Silas G. Pratt 1846—

Two symphonies; symphonic sketch, "Magdalena's Lament"; operas, "Antonio," "Triumph of Columbus"; symphonic suite, "Tempest"; grotesque suite, "Brownies"; serenade and canon for strings; orchestral, "Paul Revere's Ride," "Battle Fantasia," "Battle of Manila"; cantata, "The Last Inca"; many shorter works for orchestra; piano pieces and songs.

Frederick Grant Gleason 1848–1903

Operas, "Otho Visconti," "Montezuma" and others, sealed by his will until fifty years after

CHRONOLOGY—CONTINUED

his death; three piano trios; piano concerto; triumphal overture for organ; symphonic poem, "Edris"; half dozen large odes and cantatas.

JULES JORDAN 1850—

Romantic opera, "Rip Van Winkle"; dramatic scene "Joel" for soprano and orchestra; three works for chorus and orchestra, "Windswept Wheat," " Night Service," "Barbara Frietchie."

ALBERT A. STANLEY 1851—

Symphony, "Soul's Awakening"; symphonic poem, "Attis"; Ode for Providence Centennial.

JOHN A. BROECKHOVEN 1852—

Creole Suite for orchestra; "Columbia" overture.

ARTHUR FOOTE 1853—

Suite in D-minor; two smaller suites; serenade for strings; symphonic poem, "Francesca da Rimini"; overture, "In the Mountains"; piano quintet; piano quartet; two piano trios; two string quartets; violin sonata; two piano suites; organ suite; many large choral works with orchestra.

PERCY GOETSCHIUS 1853—

Two orchestral suites; festival overture; piano sonata; two concert fugues; concert allegro for violin and piano, and many MSS.

G. W. CHADWICK 1854—

Three symphonies; symphonietta; symphonic sketches; a Dedication Ode; symphonic poem, "Cleopatra"; overtures, "Rip Van Winkle," "Euterpe," "Melpomene," "Thalia," "The Miller's Daughter"; much chamber music and numerous cantatas.

CARL V. LACHMUND 1854—

Japanese overture; trio for harp, violin and cello.

ADOLPH M. FOERSTER 1854—

Orchestral character piece, "Thusnelda"; prelude to "Faust"; "Dedication March"; two piano quartets; piano trio; piano suite; suite for violin and piano; many piano pieces and about one hundred songs.

GEO. TEMPLETON STRONG 1855—

Symphony, "In the Mountains"; symphonic poems, "Undine" and "Sintram"; many other small forms.

JOHN PHILIP SOUSA 1856—

Symphonic poem, "Chariot Race"; historical scene, "Sheridan's Ride"; the suites "Three Quotations" and "Last Days of Pompeii"; eight or more comic operas.

JOHAN BECK 1856—

Music drama, "Salammbo" and various other orchestral works.

JOHN HYATT BREWER 1856—

Orchestral suite, "Lady of the Lake"; sextet for flute and strings; cantatas, "Hesperus," "Birth of Love," and numerous others.

EDWARD STILLMAN KELLEY 1857—

"New England symphony"; symphony, "Gulliver in Lilliput"; Chinese suite; orchestral pictures, "Christmas Eve with Alice"; melodramatic music to "Macbeth," "Jury of Fate" and "Ben Hur"; piano quintet; string quartet.

H. B. PASMORE 1857—

Overture; march; Masses and other works.

BENJAMIN CUTTER 1857–1910

Cantata, "Sir Patrick Spens"; a Mass; many smaller works.

HENRY SCHOENEFELD 1857—

"Rural Symphony"; ode, "Three Indians"; overture, "In Sunny South"; "Characteristic Suite"; piano concerto; violin concerto; sonata for violin and piano.

F. VAN DER STUCKEN 1858—

Lyric drama, "Vlasda"; suites, "The Tempest," and "Pagina d'Amore"; a festival march; symphonic prolog, "William Ratcliff"; orchestral, "Pax Triumphans," and many songs.

HARRY ROWE SHELLEY 1858—

Two symphonies; orchestral suite; symphonic poem, "Crusaders"; fantasy, piano and orchestra; dramatic overture, "Francesca da Rimini"; one-act extravaganza; opera, "Leila."

BRUNO OSKAR KLEIN (German) 1858–1911

Opera, "Kenilworth"; orchestral variations; violin sonata; many songs and piano pieces seeking American folk spirit.

VICTOR HERBERT (Irish)

Operas, "Natoma" and "Madeleine"; symphonic poem, "Hero and Leander"; orchestral suites, "Woodland Sketches" and "Columbus"; numerous comic operas.

REGINALD DEKOVEN 1859—

Comic operas, "Robin Hood," "Maid Marian," "Don Quixote," "Fencing Master."

GERRIT SMITH 1859–1912

Cantata, "King David"; ten-piece piano cycle, "Colorado Summer"; twenty-five "Song Vignettes" for children.

HOMER NORRIS 1860—

Overture, "Zoroaster"; cantatas, "Nain" and "Flight of the Eagle"; many songs and small forms.

ALFRED G. ROBYN 1860—

Four string quartets; a quintet; piano concerto; orchestral suites; a Mass.

E. A. MACDOWELL 1861–1908

Numerous orchestral and piano suites; two piano concertos; four piano sonatas; symphonic poems, "Hamlet," "Ophelia," "Launcelot and Elaine"; "Saracens," "The Lovely Alda"; many piano pieces and songs.

FREDERICK R. BURTON 1861–190

"Inauguration Ode"; dramatic cantatas, "Hiawatha," "Legend of Sleepy Hollow"; notate and issued many Ojibway songs; book on "American Primitive Music."

ARTHUR WHITING 1861—

Concert overture; suite for strings; fantasia for piano and orchestra; piano quintet; piano trio; sonata piano and violin; many small forms.

ETHELBERT NEVIN 1862–1901

Pantomime for piano and orchestra; piano suites, "May in Tuscany," "A Day in Venice," "In Passing"; many songs and piano pieces.

WALTER DAMROSCH 1862—

Operas, "Scarlet Letter" and "Cyrano de Bergerac"; incidental music to dramas "Electra" and "Medea."

CHRONOLOGY—CONTINUED

Ernest R. Kroeger 1862—

Symphony, symphonic suite; overtures, "Endymion," "Thanatopsis," "Sardanapalus," "Hiawatha," "Atala"; piano concerto; three string quartets; two piano trios; piano quintet; sonatas for violin, viola, cello; for piano, ten "American Character Sketches"; "American Tone Pictures"; "Twenty Moods."

Carl Busch (Danish) 1862—

Five-movement orchestral "Indian Suite"; a symphony; Indian cantatas after Longfellow; elegy for strings; American rhapsody; orchestral prologue to "Passing of Arthur," and various cantatas after Tennyson.

Henry Holden Huss 1862—

"Idyl" for small orchestra; rhapsody piano and orchestra; polonaise violin and orchestra; piano concerto; violin concerto; festival "Sanctus" for chorus and orchestra; festival march, organ and orchestra; string quartet; piano trio; violin sonata; soprano aria, "Death of Cleopatra."

Jessie L. Gaynor 1863—

Operettas, "House that Jack Built," "Toy Shop," "First Lieutenant," "Man with a Wart," "Harvest Time," "Christmas Time," "Blossom Time"; many songs for children.

Horatio Parker 1863—

Opera, "Mona"; an operetta; a symphony; string quartet; overtures, "Regulus," "Count Robert of Paris;" two concertos for organ; choral works "Hora Novissima," "Psalm XXIII," "St. Christopher" and others.

Hugo Kaun (German) 1863—

Symphonic poems, "Hiawatha," "Minnehaha"; festival march, "Star-Spangled Banner," and various symphonic forms.

Frederick F. Bullard 1864–1904

Melodrama on Tennyson's "Six Sisters"; three vocal duets in canon form; many songs and important dramatic ballads.

Harvey Worthington Loomis 1865—

Piano concerto; an MS. opera; burlesque operas, "Maid of Athens," "Burglar's Bride"; violin sonata; melodramatic, "Tragedy of Death"; "Norland Epic" for piano; nearly five hundred other works.

Alvin Kranich 1865—

Fantasia for piano and orchestra; opera, "Doctor Eisenbart"; five or more "American Rhapsodies" for orchestra.

Maurice Arnold (Strothotte) 1865—

Symphony; "Plantation Dances"; orchestra works on Oriental topics; dramatic overture; piano sonata; violin sonata; cantata "Wild Chase"; tarantelle for strings; six duets for viola and violin; ballet music; two comic operas.

Nathaniel Clifford Page 1866—

Opera, "First Lieutenant"; an Oriental opera; music to the play "Moonlight Blossom" on Japanese life, with overture on Japanese themes; orchestral, "Village Fête," and incidental music to "The Japanese Nightingale."

Arthur M. Curry 1866—

Symphonic poem, "Atala"; overture, "Blomidon"; an elegiac overture; a Celtic legend, "Winning of Amarac" for chorus and orchestra.

Rossetter G. Cole 1866—

Orchestral melodramas, "King Robert of Sicily," "Hiawatha's Wooing"; cantata, "Passing of Summer"; violin sonata; ballade for cello and orchestra.

Mrs. H. H. A. Beach 1867—

Gaelic Symphony; piano quintet; piano concerto; violin sonata; a Mass for organ and small orchestra; a "Jubilate"; piano variations on a Balkan Theme, a French Suite and four Eskimo pieces on real Eskimo themes.

Margaret Ruthven Lang 1867—

Three overtures; two arias; many piano pieces and songs.

William E. Haesche 1867—

Symphony; symphonietta; "Forest Idyl" for orchestra; tone poem, "The South"; symphonic poem, "Frithjof Saga"; overture, "Spring Time"; two orchestral cantatas.

Henry F. Gilbert 1868—

Comedy overture on Negro themes; orchestral "Legend" and "Negro Episode"; "Negro Rhapsody," "Americanesque," symphonic prologue, "Riders to the Sea," for orchestra; ballet pantomime, "Dance in Place Congo"; five Indian scenes for piano.

William Henry Humiston 1869—

Southern Fantasy for orchestra; overture to "Twelfth Night;" dramatic scene for soprano, chorus and orchestra; songs.

Howard Brockway 1870—

Symphony; a scherzo for orchestra; ballade for orchestra; orchestral, "Sylvan Suite"; cavatina for violin and orchestra; violin sonata.

Louis A. Coerne 1870—

Operas, "Woman of Marblehead," "Zenobia"; fairy ballet, "Evadne"; tone poems, "Hiawatha," "Liebesfrühling," "George Washington"; two overtures; orchestral fantasy; suite for strings; organ concerto; double concerto for cello and violin.

Henry K. Hadley 1871—

Symphonies, "Youth and Life," "Four Seasons," "North, East, South, West"; grand opera, "Azora"; three comic operas; three ballet suites; three orchestral suites; symphonic poems, "Salome," "Culprit Fay"; overtures, "Hector and Andromache," "Bohemia," "Herod"; piano quintet, quartet, trio; violin sonata.

Frederick S. Converse 1871—

Symphony; symphonic poems, "Festival of Pan," "Endymion's Narrative," "Ormazd," "Night," "Day"; overture, "Youth"; two string quartets; violin concerto; violin sonata; one-act opera, "Pipe of Desire," three-act, "Sacrifice," fantastic, "Beauty and the Beast," music to "Joan of Arc."

Percy Lee Atherton 1871—

Tone poem, "Noon in the Forest"; various symphonic movements; two violin sonatas; violin suite; comic operas, "Maharajah," "Heir-Apparent."

Arthur Nevin 1871—

Operas, "Poia," "Daughter of the Forest"; orchestral suites, "Lorna Doone," "Love Dreams."

Arthur V. Farwell 1872—

Orchestral pictures, "Dawn," "Domain of Hurahan," "Navajo War Dance"; "Cornell" overture; a setting of Shelley's "Indian Serenade"; many songs and piano pieces utilizing Indian themes.

CHRONOLOGY—Continued

Rubin Goldmark 1872—

Orchestral theme and variations; "Hiawatha" overture; symphonic poem, "Samson et Dalilah"; cantata, "Pilgrimage to Kevlaar"; piano trio; violin sonata.

Edwin F. Schneider 1872—

Symphony, "Autumn Time"; "Triumph of Bohemia" for chorus and orchestra.

Edward Burlingame Hill 1872—

Three piano sonatas; two orchestral pantomimes; many works for piano.

Daniel Gregory Mason 1873—

Symphony; orchestral music for Cape Cod Pageant; piano quartet; Pastorale for clarinet, violin and piano; violin sonata.

Arne Oldberg 1874—

Four symphonies; variations for orchestra; festival overture and overture, "Paola and Francesca"; piano concerto; horn concerto; organ concerto; string quartet; string quintet; quintet, piano and woodwind; piano quintet; many other large forms written in youth.

Joseph Henius 1874–1912

Symphony; sonata, piano and violin.

Louis Campbell-Tipton 1874—

Piano sonatas, "Eroica," "Romantic"; pastoral suite for violin and piano; piano suite, "Four Seasons"; many piano pieces and songs.

Ernest Schelling 1876—

Symphony; two-movement symphonic legend; ballet divertissement; fantastic suite, piano and orchestra; piano theme and variations; violin sonata.

Frederick Ayres 1876—

Piano trio; piano fugues; piano pieces and songs.

Mortimer Wilson 1876—

Symphonic suite; four symphonies; piano trio; three sonatas for violin and piano; eight orchestral miniatures, "From My Youth"; six chamber sketches for violin and piano; four-movement orchestral suite, "In Georgia"; forty "Mother Goose" song settings; quartet forms for unaccompanied violins.

John Alden Carpenter 1876—

Orchestral, "Adventures in a Perambulator"; piano sonata; violin sonata; many songs.

David Stanley Smith 1877—

Symphony; symphonic ballad; symphonic sketch, "Prince Hal"; fugue for orchestra and organ; overture, "Joyeuse"; orchestral allegro giocoso; orchestral, "L'Allegro," "Il Penseroso"; music to "Robin Hood"; string quartet; piano trio.

Benjamin Lambord 1879–1915

Opera "Woodstock"; symphonic overture; piano trio; piano pieces; songs with orchestra; "Verses from Omar" for chorus and orchestra; part-songs; songs.

Arthur Shepherd 1880—

Overtures, "Joyeuse," "Nuptials of Attila"; orchestral cantata, "City in the Sea"; symphonic poem, "Marsyas"; humoresque for piano and orchestra; piano theme and variations.

Charles Wakefield Cadman 1881—

Opera, "Shanewis"; numerous Indian songs, and songs on Persian, Japanese and South Sea Island topics.

Edwin Grasse 1884—

Symphony; suite; two piano trios; violin concerto.

John Powell 1884—

Violin sonata; two piano sonatas; piano suite; variations and double fugue for piano; orchestral suite; string quartet.

Alexander Hull 1887—

Symphony; orchestral suite; "Java" for piano and orchestra; piano sonata; operas, "Paola and Francesca," "Merlin and Vivien."

Philip G. Clapp 1888—

Symphony; tone poem, "Norge"; orchestral prelude, "Summer"; string quartet; dramatic poem for trombone and orchestra.

John Beach 1890—

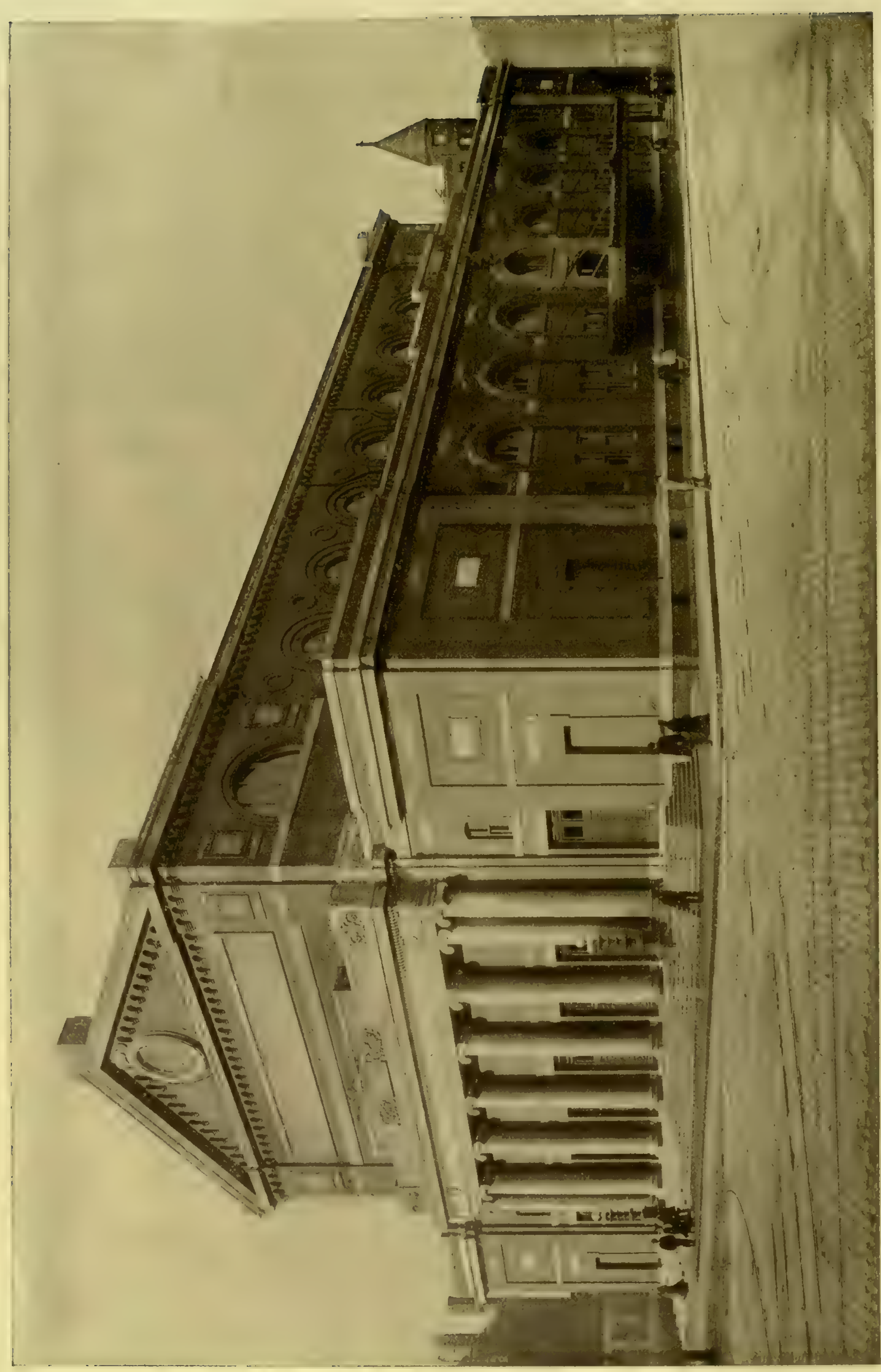
One-act opera "Pippa"; string quartets; piano pieces; pieces for wind instruments.

Leo Ornstein 1895—

Piano pieces; string quartet; orchestral pieces; violin pieces.

Leo Sowerby 1895—

Violin concerto; piano concerto; symphonic sketch; violin sonatas, organ sonata; sonata a tre; violin suites; chorale preludes, etc.



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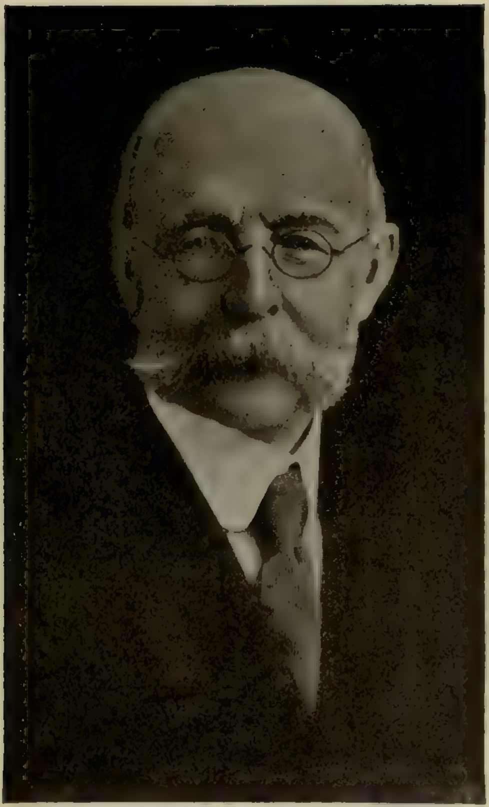
SYMPHONY HALL

Boston



JOHN KNOWLES PAINE

THE COMPOSERS OF AMERICA

BY

FREDERICK H. MARTENS

AMERICA is the latest comer into the circle of musical nations, and its composers, in contrast to the racially unified representatives of European countries, represent a variety of diverging individual trends and tendencies. The fact that our nation embodies a great number of race factors and mental viewpoints, and that the European influence has until recently—and quite naturally—dominated our creative spirits, has delayed the unfolding of a truly national style, such as we find in the older countries. But by the use of localized folk material, such as the negro spirituals, the melodies of the Indian aborigines, the songs of the cowboys of the West, and the Appalachian mountaineers, we have now begun to develop the approaches to a national idiom which by the fusion with other cosmopolitan elements bids fair to become the foundation of a distinctively American school of musical art.

THE PIONEERS

Ever since William Billings, the Boston tanner (d. 1800), wrote his hymn-tunes, there has been a steady processional, onward and upward, of Americans who have felt the creative urge, and whose work and activities have laid the foundation for much of the subsequent effort and accomplishment which in our own day has given the American composer standing, far beyond the confines of his own land. The most striking exponents of individualism in American music during the first half of the nineteenth century are Stephen Collins Foster (1826-1864), and Louis Moreau Gottschalk (1829-1869). Stephen Foster, a composer whose simple, touching melodies have in the course of time come to be looked upon as a species of genuine American folk song, still lives in the unaffected music of "Old Folks at Home," "Old Black Joe," "Nellie Bly," and their like. Gottschalk's Creole temperament and emotional gift gave his piano pieces and transcriptions an expressive quality which, as in the case of the Foster songs, lent them a vitality which carried them along into another age.

GEORGE W. CHADWICK

John K. Paine (1839-1906), who has been called "the dean of American music," was a composer of another type. Born in Portland, Me., he studied in Berlin, and after his return to his native land became professor of music at Harvard. His symphonic and large choral works, his incidental music for plays of Sophocles and Aristophanes, his grand opera, "Azara," show dignity, lofty concept and the soundest musicianship. But they have not survived as have the more "popular" compositions of Foster and Gottschalk.

Besides Paine other American composers experimented with grand opera in these early days. William Henry Fry (1813-1864) wrote "Leonora" and "Notre Dame de Paris"; George F. Bristow (1825-1898) composed "Rip Van Winkle," and Frederick Grant Gleason (1848-1903), besides his symphonic poem, "Edris," and works in other forms, also wrote the romantic grand operas "Otho Visconti" and "Montezuma." W. W. Gilchrist (b. 1846) is known as the composer of many important choral works, including a cantata, "The Rose," songs and instrumental music. Templeton Strong (b. 1855), Otis B. Boise (b. 1845) and Henry Schoenefeld (b. 1857), Adolph M. Foerster (b. 1854), Charles Crozat Converse (b. 1832) and Frank van der Stucken (b. 1858), have also written much for orchestra and for chorus. Silas G. Pratt (1848-1916) has contributed symphonies. symphonic suites, an opera-cantata, and two operas, "Zenobia" and "Lucille," to the record of senior accomplishment. Dudley Buck (1839-1909) is best known as a composer of church music. His numerous and effective anthems, cantatas and sacred songs, very melodic in style, though they have been largely supplanted by more recent compositions, still hold their own to a degree. With Dudley Buck might be mentioned his pupil, Harry Rowe Shelley, who has written symphonies, symphonic poems, instrumental pieces and much popular church music. Buck also wrote much for the organ, and in this connection the names of George E. Whiting, Samuel B. Whitney, Samuel P. Warren (who made a number of admirable Wagner transcripts for his instrument), George B. Warren, W. R. Bristow, Gerrit Smith, Henry M. Dunham and George B. Nevin should also be instanced. William Mason (1829-1908), and William H. Sherwood (b. 1854) are prominent among those Americans who wrote chiefly for the piano. The former, a native of Boston, Mass., was a pupil of Hauptmann and

Richter in theory and such famous keyboard artists as Moscheles, Dreyschock and Liszt, after a European and American career as a concert pianist, established himself in New York as a teacher in 1855, and in addition to "Touch and Technic," a method for artistic piano playing, and other pedagogic works, issued various pieces rich in pianistic effect. Of these his "Silver Spring" and "Spring Dawn" are justly considered to be among his best. The religious hymn-tunes of Bradbury, Sudds, Ira B. Sankey and Danks, have, strictly speaking, little musical value, and now that their day is done, are chiefly interesting as a passing phase in the growth of religious musical appreciation in the United States. Representing permanent national ideals, Dan Emmett's "Dixie," George F. Root's "Battle Cry of Freedom" and Henry Clay Work's "Marching Through Georgia," however, are patriotic songs which will live as long as the land which inspired them. Meantime, John Philip Sousa, "the march king," and other composers have done excellent work in the lighter vein.

In this brief mention of the best known Americans who were active as composers before MacDowell, whose works may be said to represent the highest point reached in original composition in this country, and who will be considered in a separate article. Many of MacDowell's most distinguished elder contemporaries have not been included. These will now be considered.

MACDOWELL'S CONTEMPORARIES

Foremost among those who, though his seniors, have outlived him, are Arthur Foote, George W. Chadwick and Edgar Stillman-Kelley—all New Englanders. Foote, though of American training, was reared in the "classic" traditions by his teachers, Stephen A. Emery and J. K. Paine. He is most successful in chamber music, piano music and songs, of which some, giving evidence of a truly lyric talent, have met with wide popularity, even in Europe.

Chadwick, a product of the scholarly education of the Leipsic and Munich conservatories, has given expression to a conservative but increasingly modernistic tendency in a series of programmatic symphonic works, chiefly distinguished by musicianly workmanship, a rather severe formalism and at times a remarkable dramatic power and pleasing orchestral color. His more recent works, "Adonis," "Euterpe," "Cleopatra," "Aphrodite" and "Tam O'Shanter" (a symphonic ballad), are distinctly modern, though untouched by French impressionism and similar tendencies.

Edgar Stillman-Kelley, too, was reared in the traditions of the German school, and his early successes were achieved in Berlin, which he had made his residence. Nevertheless, a hint as to his personal sympathies is given by his championship of Tschaikowsky, and his highly appreciative study of Chopin, recently published. Kelley has to his credit a number of highly imaginative works for orchestra. There is a suite, "Aladdin," of highly sophisticated orchestral texture, in which he uses Chinese themes; an earlier suite arranged from incidental music to "Macbeth," and a "New England Symphony," in which he has sought to embody "something of the experiences, ambitions and inspirations of our

EDGAR STILLMAN-KELLEY

Puritan ancestors.'' Kelley's clear and logical style is especially successful in chamber music, and in this field his piano quartet is best known.

To be included in this earlier group, though born after MacDowell, are Horatio Parker (b. 1863) and Arthur Whiting (b. 1861). The former has done his best work in the field of choral music, his ''Hora Novissima'' being a standard number in the repertory of American and English choral societies. His operas ''Mona'' and ''Fairyland'' are chiefly important in a historical sense, since both won prizes as the best American opera submitted, the first in New York in 1911, the second in San Francisco in 1915. His consummate skill in vocal polyphony, which have made his choral works effective, could hardly be applied with success to opera, and his scholarly and lofty, though often unemotional style were bound to militate against a gripping dramatic expression. Parker nevertheless represents a worthy conservative force in our native music.

Arthur Whiting represents an increasingly potent element in American composition, namely, the influence of Brahms, not in the narrow musical sense, but in the matter of general tendency, in the direction of a higher intellectuality and the preference for abstract musical thought. His works are chiefly for the piano and in the smaller forms, though a Fantasie for piano and orchestra, vocal quartets and songs give variety to the list.

HORATIO PARKER

William Harold Neidlinger (b. 1863), a pupil of Dudley Buck and Müller, has been active successively as a composer and teacher of singing in Paris, Chicago and New York. Though the author of a mass and various deservedly popular collections of children's ditties, he is best known as a song composer. The easy lyric spontaneity of his style is well exemplified in his ''Sweet Miss Mary'' and ''The Weary Hours.'' Neidlinger was born in Boston and now lives in New Jersey.

Standing aside from all these, yet not without influence upon the general course of musical development in America, stand the works of Ethelbert Nevin. Essentially a lyricist, unschooled in the more sophisticated forms of musical composition, Nevin's appeal is directly to the hearts of his hearers and the genuine feeling which resides in such popular songs as ''The Rosary'' and ''Mighty Lak' a Rose,'' or such pieces as ''Narcissus,'' from the ''Water Scenes,'' and other numbers from his various suites have given them a large place in the affections of the people. Among the least educated of American composers, Nevin was nevertheless one of the most gifted, and under other circumstances and at a later time could have produced works of real lasting value.

MACDOWELL'S SUCCESSORS

In considering the younger contemporaries and the successors of MacDowell we are confronted by such a large number of names that merit attention, that we are forced to adopt some form of classification in order to systematize in our minds, to some extent, the musical activity that is now going forward in America. It is, of course, too early to arrive at any sort of ultimate

ARTHUR FOOTE

judgment or to assay the relative value of this extraordinary output.

This present-day endeavor may be divided into two classes, according to the avowed purposes of the composers themselves. On the one hand we have those who aim to avail themselves of the native material which has been and is still being reclaimed, in order to give their work a distinctly national character. On the other hand there are all those who either ignore these native elements, though frequently they cannot forego at least an unconscious reflection of them, and are content to follow the traditions of some European country, or to achieve the amalgamation of several. These eclectics, as we may call them in contradistinction to nationalists, are again to be divided according to their influences. There are those who follow the classic traditions of pure music, eschewing the radical realism and impressionistic influences of more recent origin. Then there are what we may simply call the romanticists, and finally those who adhere to the modernistic and ultra-modern tendencies of the present day.

Prominent among the neo-classicists is Arne Oldberg (b. 1874), an Ohioan of Norse extraction. A pupil of Rheinberger, he has kept aloof both from the harmonic and polyphonic sophistications of the ultra-modern Germans, and from the impressionism of the modern French school. His works, cast from the most part in the cyclic forms, are, in the phrase of Arthur Farwell, "bafflingly absolute." Devoid of technical complications, they are nevertheless modern in spirit and show a complete mastery of means. A string quartet, two piano quintets, a woodwind quartet, two symphonies, overtures and other works constitute his output to date.

Rubin Goldmark, a nephew of the Hungarian composer Carl Goldmark, also follows the German tradition in the main, though he was largely influenced by Dvořák, whose pupil he was during that master's sojourn in America. His works, including a "Hiawatha Overture," a tone poem, "Samson," a trio, and string quartet, which won the Paderewski prize, are characterized by warm harmony, fluent melodic line and rhythmic distinction.

Another composer who betrays his allegiance to classical ideals is Howard Brockway (b. 1870). He produced a symphony before he returned from his studies in Germany, and subsequently composed a piano quintet, a 'cello and piano sonata, and a piano concerto, besides many piano pieces and songs. A ballade and suite for orchestra and a cantata, "Sir Olaf," are among his larger works; and recently he has achieved a popular success with some rather modernistic settings of American mountaineer songs, published under the title of "Lonesome Tunes."

A composer who worships a severely classic ideal and whose finely wrought works embody a protest against the sensational tendencies of the present, is Daniel Gregory Mason (b. 1873), a nephew of William Mason, the distinguished piano pedagogue. His most potent influences are Brahms, César Franck and Vincent d'Indy, with whom he studied for a time. Most important among his larger works are his Sonata in G minor, a string quartet and a piano sonata, all of which show great ingenuity in thematic development, more than ordinary technical mastery, and adherence to the highest forms of modern musical thought.

ETHELBERT NEVIN

Frank Ward (b. 1877), a pupil of MacDowell, is another of those who prefer the classic forms. His recently published string quartet won the prize of the National Federation of Musical Clubs, and his sacred cantatas, "The Divine Birth" and "Saviour of the World," are frequently heard in churches. Among his works there is also an orchestral suite, a piano sonata, pieces for piano and organ as well as much church music.

The senior member of the group which we may, for want of a better term, call the romanticists, is Homer A. Bartlett (b. 1846), whose output has been enormous and ranges from salon music to opera. Genre pieces for the piano, Nocturnes, Reveries, Romances, etc., perhaps reveal his true métier, though he has been successful also in songs, violin pieces, organ pieces and choral works.

Henry K. Hadley, a native of Massachusetts (b. 1871), must be classed among the romanticists, though he still adheres to classical forms in many of his works, notably in four symphonies and three overtures, which have been heard in many places here and abroad. A pupil of Chadwick and of Mandycewski in Vienna, he has worked rather in the direction of the modern school of which Strauss is a leading representative, though he has not altogether yielded to the realistic tendencies of that school. His recently produced opera, "Azora," has aroused much divergent criticism, and his best work is thought by many to be an earlier tone poem, "Salome." A more recent and successful example of this form is his "Lucifer," first produced in 1914.

Frederick S. Converse, a pupil of J. K. Paine and Rheinberger, follows somewhat similar tendencies, though he abandoned classic forms rather early in his career. A symphony, a piano sonata and a string quartet must be regarded as works of his formative period. His orchestral romance, "The Festival of Pan," and the tone poems, "Endymion's Vision," "The Mystic Trumpeter," after Whitman, and "Ormazd," betray his romantic leanings. Two operas, "The Pipe of Desire" and "The Sacrifice," have been produced in Boston, the first also in New York, and a more recent essay of large dimensions is the music for the Pageant and Masque of St. Louis, performed in that city in 1914.

Reared in the Germanic traditions, Ernest R. Kroeger, of St. Louis (b. 1862), has given expression to a distinctly romantic imagination in several overtures and a suite, "Lalla Rookh," in which he uses Oriental color with considerable effect. A number of pieces, piano pieces, organ pieces and songs have also been published.

THE MODERNISTS

Composers of more outspokenly modernistic tendencies may be considered in two classes: those following the ideals of the modern German school on the one hand, and those the followers of French impressionism on the other. This classification must, however, be accepted with reservation; as in most of these composers' works the fusion of both elements is discernible and usually also an admixture of other, largely individualistic, elements.

Among outspoken nationalists, Arthur Farwell (b. 1872) occupies the position of a pioneer. As the founder of the Wa-Wan Press he was among the first to encourage Americanesque tendencies among native composers, and himself made some notable contributions to our nationalistic musical literature. Among these is a set of "American Indian Melodies," "Dawn," "Ichibuzzi" and "The Domain of Hurakan," also a "Navajo War Dance," as well as harmonizations of negro spirituals and cowboy songs. Notable among his larger works are the "Symbolic Sketches," described by the composer as "program" music in which the program is merely suggested." Among his songs "A Ruined Garden," with orchestra, is especially effective. Recently Mr. Farwell has devoted himself to a large extent in the writing of music for various community pageants, and he has espoused the cause of community music with remarkable results.

The most assertive and uncompromising as well as one of the most successful nationalists is Henry F. Gilbert. While a pupil of MacDowell, he owes little to the influence of his master, and, indeed, recognizes no school but that of his own experience. His frank admiration of Richard Wagner and his preference for the more picturesque and characteristic elements of modern music, as exemplified in the works of Chabrier, Rimsky-Korsakov and Grieg nevertheless betrays his true sympathies, and it is significant that after the rough-and-tumble existence of his earlier years, in which there was no definite artistic purpose, a hearing of Charpentier's "Louise" determined his future career as that of a composer. A rugged sincerity is the keynote of Gilbert's music. His inspiration, though objective, finds its sources in close personal associations. Thus an early attachment to the Irish literary revival, based on racial grounds, is reflected in a number of works that have an unmistakably Celtic flavor; his enthusiasm for Poe's fanciful verses found inspiration in a beautifully atmospheric piano piece, "The Island of the Fay," and his genuine love for the songs of the American negroes led him to embody a number of such folk themes in a series of orchestral compositions which thus far constitutes the most important section of his works. These include a "Comedy Overture on Negro Themes," a "Negro Rhapsody" and "The Dance in Place Congo," recently produced as a ballet-pantomime at the Metropolitan Opera House. Equally vigorous in its

ARTHUR FARWELL

HENRY F. GILBERT

Americanism are the "Humoresque on Negro Minstrel Tunes," an earlier "Negro Episode," a series of "Negro Dances" for piano, and a set of "Indian Scenes." The Celtic element in the composer's racial makeup has found expression in a symphonic prologue to Synge's "Riders to the Sea," a set of very individual "Celtic Studies," for voice and piano, and "The Lament of Deirdre." Equally characteristic is the setting of Stevenson's "Pirate Song," made popular by David Bispham, and another of Manley's "Fish Wharf Rhapsody"—a bit of Whitmanesque savagery that savors of real personal experience. Whatever the ultimate judgment of Gilbert's music may be it is in a very special sense American, and will endure as an ethnographic record of unquestioned authenticity. The fact that Gilbert commands all the resources of modern harmony and orchestration appears as an unimportant detail in comparison.

Not so with the music of John Powell. Equally suffused with Americanism, this music appeals to us first of all as ultra-modern in spirit and technic. The basic matter is not only American, but often more especially Virginian. Powell uses negro tunes and other folk material, clothes them in modern harmonies and develops them according to the most sophisticated methods of modern music. While discarding classic thematic styles he still retains the cyclical forms. The "Sonata Virginianesque" for violin and piano, the "Sonata Noble" for piano, two suites for piano, "In the South" and "At the Fair," and a string quartet, are all derived from the soil of America. Among other works, the "Sonata Teutonica," and a set of variations and double fugue on a theme of F. C. Hahr, are important.

The nationalism of Charles Wakefield Cadman is of a more obvious sort. American Indian tunes are his particular penchant, but in the diatonic and rather simple harmonic garb which he gives them they retain little of their original savage flavor. His distinctly lyric talent welds these materials into a pleasing, facile style which sometimes borders on the banal, but frequently attains a delicate charm, as in the popular "Land of the Sky-Blue Water." His recently produced opera "Shanewis" is based on an Indian subject, and in it he utilizes some Indian material effectively, but the work as a whole is lyric rather than dramatic in quality. Among other avowed nationalists mention must be made of Henry Schoenefeld with his "American Flag," "In the Sunny South" and "Rural Symphony"; and Maurice Arnold with his symphony in F minor and his "Plantation Dances."

A nationalist by association rather than performance is Harvey Worthington Loomis (b. 1865), though he has made occasional use of native thematic material. His ultra-refined, delicately impressionistic medium is not unrelated to the achievements of the modern French school, though to interpret it as the result of "influence" would be unjust, since it was developed independently and at least synchronously. His position in American music is so unique as to be almost anomalous. Hardly unusual in its technical procedure, his music is nevertheless highly original in effect. Songs and piano pieces, part-songs and children's songs are the best known of his works, but besides these "The Traitor Mandolin," and two comic operas, a setting of Verlaine's "L'Heure exquise," entitled, "In the Moonshower," for singing voice, speaking voice, piano and violin, may be cited as an apt example of Loomis's exquisite style.

Of the native-born Americans none is better equipped than Mortimer Wilson. Born in Iowa, in 1876, his earlier music study was guided by the late Frederic Grant Gleason, S. E. Jacobsohn, and William Middleschulte in Chicago. At a later period he became a pupil of Hans Sitt and Max Reger in Leipsic, where a number of works which he took with him attracted considerable serious attention, and were even published abroad. Returning to the United States, he was for several years the conductor of the Atlanta Symphony Orchestra, and while there became more than ever imbued with the spirit of the Southern folk idiom, even though he did not become conscious of the influence until in later years. His spontaneous mastery of contrapuntal technic has, however, enabled him to infuse his entire harmonic texture with a lyric element, strongly felt but still not predominating, and which adds to his work an individuality that causes many critics to characterize it as marking the next epoch in the field of American composition after MacDowell. Included in the list of his writings are five symphonies, violin and piano sonatas, organ sonatas, and many other chamber music and piano pieces in smaller form.

One of the few Americans who have had the distinction to have an opera performed in Europe (Berlin, 1910) is Arthur Nevin, a brother of Ethelbert Nevin. This opera, "Poia," based on a sun legend of the Blackfeet Indians of Montana, definitely places the composer in the nationalistic category, and this tendency has recently been confirmed by another opera, "A Daughter of the Forest," performed by the Chicago Opera Company. His style is freely lyrical and based on the Germanic idiom, except for the infusion of native Indian material. Nevin was born in Pennsylvania in 1871, and is now professor of music at the University of Kansas. Orchestral and choral works as well as chamber music and songs have come from his pen in considerable quantity.

The so-called San Francisco group of composers, to which William J. McCoy, Edward F. Schneider, Humphrey J. Stewart, Edward G. Stricklen, Wallace Sabin, Herman Perlet and others belong, represent a rather special phase of American national life.

Of the ultra-modernists it is possible only to mention the best known. Charles Martin Loeffler, an American by adoption, being a native of Alsatia (b. 1861), stands preëminent among those who represent preponderantly French tendencies. In the mastery of technical resources, and in artistic maturity in general, he is easily at the head of living American composers. Though he makes use of modal harmonies and atmospheric effects, his own strongly poetic individuality so dominates the spirit of his work that no definite outside influence is discernible.

His serious claims as a composer were first made known through his "Veillées de l'Ukraine," for violin and orchestra, a suite based upon tales by Gogol, which was heard in Boston, with the composer as soloist, in

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CHARLES MARTIN LOEFFLER

1891, although an earlier string quartet in A minor had been previously heard in Philadelphia. A sextet, two violins, two violas and two cellos, next came into notice, and after that a "Fantastic" concerto for cello and orchestra. The "Divertimento in A Minor," for violin and orchestra, the composer played at a Boston symphony concert in 1895. Loeffler's fame has rested chiefly upon his remarkably imaginative tone-poems, "La Mort de Tintagiles," after Maeterlinck; "La Bonne Chanson" and "La Villanelle du Diable," after Verlaine and Rollinat, respectively, and the "Pagan Poem," after Virgil, which includes a piano and three trumpets behind the scenes. To these was recently added "The Mystic Hour," a symphonic interpretation of the Roman Catholic liturgy. His songs are exquisite reflections of the composer's subtle imagination. Among them are: "Harmonies du Soir," "Dansons la Gigue," "La Cloche felée," "Timbres oubliés," "The Hosting of the Sidhe," "The Host of the Air," and "To Helen." There are also an octet for strings, clarinets, and harp; a quintet for three violins, viola and cello; two rhapsodies for oboe, viola and piano; "By the Waters of Babylon," and women's chorus, two flutes, cello, harp, and organ, and other works.

John Alden Carpenter owes a similar allegiance, though in his work also the individual note is strong, and, moreover, his impressionism is reinforced by more vigorous elements, which derive rather from Germanic than Gallic sources. Imaginative, at times whimsical, and always refined, Carpenter's music is distinguished by a consistent and self-confident modernity. Aside from songs, of which the "Ghitanjali" of Tagore are perhaps best known, and a violin sonata, he has written a symphonic suite, "Adventures in a Perambulator," which has met with much success.

Perhaps most definitely allied with the modern French school of any native American composer is Edward Burlingame Hill (1872). His choice of medium is, however, in no sense an imitation. It is spontaneously induced by the composer's own highly fastidious personality. He studied at Harvard under J. K. Paine, and is now an instructor at that institution. In his earlier works he was influenced by MacDowell, and in that period produced several piano sonatas, songs, and set of "Country Idyls" for piano. The atmospheric tendency becomes evident in a choral work, "The Nuns of the Perpetual Adoration," and in the exquisitely wrought music for the dance pantomime, "Pan and the Star." Later works include a symphonic poem, "Launcelot and Guinevere," after Stephen Phillips, and the subtle and whimsical "Stevensoniana" for orchestra.

Avowedly an adherent of the French school, though in his earlier period strongly influenced by Germans, is Louis Campbell-Tipton (b. 1877), for years a resident of Paris. His "Germanic period" culminated in a programmatic "Sonata Heroic," in one long movement, solid in structure and brilliant in effect. In his more recent "atmospheric" vein he had produced piano pieces and songs, a "Lament" for violin and piano, an opera, and other works.

Another American now resident in Paris is Blair Fairchild, whose choral settings of texts from the "Song of Songs," as well as his chamber music, orchestral sketches, "Tamineh," songs, etc., all reflect his French sympathies, though they are more frankly melodious than the more characteristic examples of impressionism.

More pronounced in the adoption of modal and whole-tone effects, the music of Walter Morse Rummel appears as a genuine product of the modern French school. He has found inspiration in troubadour songs and other mediæval folk music, and has published a collection of such songs as "Hesternæ Rosæ." A string quartet, a violin sonata, piano suites, other pieces and songs, constitute the bulk of his work to date.

In close relation to this group stands the young Leo Sowerby, whose works for orchestra and for string quartet have recently been performed with success, and Charles T. Griffes, who has found an apt vehicle for his talents in the intimate ballet.

Carl Engel, a composer of ultra-modern songs in the impressionistic vein, should also be mentioned here.

The list of those composers of the younger generation whose inclinations have led them in other directions than that of impressionism is, of course, a large one. Moreover, it is difficult to find any more exact designation for it than that of the much-embracing term "eclectic," for, though the Germanic heritage is still clearly traceable in the work of many, it would obviously be wrong to classify as "German" all that is not French. It is not unlikely, perhaps, that exactly these composers, who have not consciously excluded from their works any elements that readily fused with their own individuality are as truly American as any of those who have consciously striven for "Americanism" above everything else.

On the borderland of this region, showing impressionistic tendencies as well as elements of neo-classic solidity, is the music of David Stanley Smith (b. 1877), associated with Horatio Parker at Yale University. His solidity and power of coherent thematic development is shown especially in the symphony in F minor recently produced, and the string quartet in E minor. More pictorial qualities reside in the symphonic sketch "Prince Hal" and an overture, "Joyeuse," while certain works of smaller calibre, such as the popular women's chorus, "Pan," have a rhythmic and harmonic piquancy that suggest a poetic imag-

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ination and a fine sense for color. A mixed chorus, "The Fallen Star," won the Paderewski Prize.

One of the first winners of that prize, but in the field of orchestral composition, was Arthur Shepherd (b. 1880), with his "Ouverture Joyeuse." Unusually accomplished in the command of ultra-modern technic and one of the most daring in his use of it, his is notably free from the Debussyan influence. His harmonies are original in the extreme, and there is no trace of sentimentality and little melodic suavity in his work, though it does not lack subjectivity. Though he employs cow-boy themes he does not feature the nationalistic element. His piano sonata, which won the National Federation prize, is among his most important creations, also a "poem" for orchestra, mixed chorus and baritone solo, "The City in the Sea," besides many piano pieces and songs.

Benjamin Lambord (1875-1915), whose untimely death robbed America of one of its most poetic creative spirits, frankly acknowledged the influence of the masters of modern Germany, especially Wagner and Strauss, though his partially French training and his enthusiasm for French literature also left their traces upon some of his later work. A pupil of MacDowell, he was early imbued with a fine romanticism, which, distilled through a personality of almost ascetic refinement and rare nobility, was expressed in a medium always lofty, yet full of sensuous beauty and genuine feeling. This spirit animates especially his songs, of which some combine a simple lyricism with a remarkable richness of harmonic and polyphonic texture. Among these a setting of André Chénier's "Clytie," with orchestra, is the most remarkable. A mood of mystery and deep reflection dominates the "Verses from Omar," for chorus and orchestra, while in an overture and a ballet scene for orchestra, pictorial and rich coloristic effects are achieved by spontaneous melodic development and a remarkably discriminating employment of modern orchestral resource.

More purposely ultra-modern is the work of T. Carl Whitmer, whose work is, like Shepherd's, remarkably free from sensuous elements. It is, on the other hand, full of psychological subtleties and animated by a spiritual quality, which has been said to give it often "a sense of overearthliness." Aside from a number of songs and piano pieces, he has written an "Elegiac Rhapsody" for chorus and orchestra, a set of "Miniatures" for orchestra, a violin sonata, women's choruses, etc. More unusual are his "Symbolisms," readings of original texts with piano accompaniment, and, still in manuscript, his so-called "mysteries"—spiritual music-dramas, of which form the composer is perhaps the sole exponent in America.

Other names to be attached to this group of eclectics are those of Henry Clough-Leighter, who, besides many songs, has written a number of choral works of large dimensions, also a symphonic ballad for tenor and orchestra and much Anglican church music; Frederic Ayres, whose essays in chamber music have been acclaimed by Arthur Farwell and others in enthusiastic terms; William H. Humiston, who has made an excursion into nationalistic territory with an effective and successful "Southern Fantasy," besides which he has written an overture to "Twelfth Night"; a dramatic scene for soprano, chorus and orchestra, and a number of fine songs; Marshall Kernochan and Homer Norris, whose styles are chiefly known through a number of published songs, and Noble Kreider, who, much influenced by the genius of Chopin, has chosen the piano as his principal medium. Similarly devoted to the violin is Cecil Burleigh, with a sonata, "Characteristic Pieces," "Rocky Mountain Sketches" and "Indian Sketches."

A special niche should be reserved for the courageous men who have successfully stormed the citadel of opera. Beginning with Converse's "Pipe of Desire," in 1910, an American opera has been almost an annual feast at the Metropolitan Opera House. Victor Herbert, with "Natoma" and "Madeleine"; Horatio Parker with "Mona," Walter Damrosch with "Cyrano," Reginald de Koven with "The Canterbury Pilgrims," and most recently

Charles Wakefield Cadman, with "Shanewis," have been the honored guests at this feast. It should be remarked, moreover, that Mr. Damrosch made his début in opera a number of years before, with his less successful "Scarlet Letter." More recently he has given new evidence of his creative ability in incidental music to Sophocles' "Elektra" and Euripides' "Medea." Victor Herbert's successes in comic opera are too well known for comment, and Mr. de Koven's light opera "classics" of an earlier day—"Robin Hood," "Maid Marian," and their companions—will live long in the hearts of the American public. In this connection mention should also be made of John Philip Sousa, already spoken of as a potent influence in a preceding chapter, and the recent writers of light operas who, while reaping the rich emoluments of that school of musical entertainment which conforms to the current taste, are raising so-called "popular" music to a higher level of distinction. These include Jerome Kern, Louis A. Hirsch, Rudolf Friml, and others.

Among those who have not been mentioned in this necessarily cursory review are many whose work merits favorable comment, though only the merest biographical notice is possible here.

Henry Holden Huss (b. 1862) is best known as a composer of songs, though he has composed and performed two piano concertos, a violin concerto played by Ysaÿe, a cello sonata, a trio, a rhapsody for piano and orchestra, choral pieces and other works. He was a pupil of the American, O. B. Boise, in Berlin, and of Rheinberger in Munich.

Louis A. Coerne (b. 1870) has the distinction of being the first to win the degree of Ph.D. from Harvard for work in music, his valuable treatise on orchestration being the thesis. After years as violinist, organist and conductor he turned to composition and supplemented his studies in Munich and Stuttgart. A symphonic poem in Longfellow's "Hiawatha" was produced in Europe and by the Boston Symphony. He has also written two operas, one of which was performed in Germany; a ballet, and smaller works.

Amy Marcy Cheney Beach (Mrs. H. H. A. Beach; b. 1867) ranks as America's foremost woman composer. A pupil of E. Perabo and K. Baermann (piano), and of Junius W. Hill (harmony), entirely self-taught in composition and orchestration, she has composed notable works in nearly every form, excepting opera. Among her numerous works are a Gaelic Symphony for orchestra, a mass, many choral works, piano pieces, songs, etc. Her "Indian Lullaby" is one of the best of what have been termed her "expressive songs."

REGINALD DE KOVEN

Among the other women composers of special note is Fay Foster, who has recently sprung into considerable prominence, especially as a result of her songs, which have a vocal appeal which has won for them a place on the programs of many concert artists. As a child Miss Foster was musically precocious, and might have been classed as a *Wunderkind,* studying harmony at eight, playing the organ at twelve, and touring the country as a pianist at seventeen. She studied theory with Frederick Grant Gleason in Chicago, and later went to Europe, where for twelve years she continued her musical studies under Rosenthal, Reisenhauer and Jadassohn. She has also won a number of prizes, such as the *Die*

Woche prize of 1911, and also one of the Federation of Women's Clubs' awards in 1917. One of the most popular of Miss Foster's songs is "Dusk in June," which is contained in the present collection.

Mrs. Lulu Jones Downing, another of this growing group of American women composers, was for a time musically active in Richmond, Ind., and of late has been established in Chicago as a teacher and composer. An example of her work contained in this collection is "June," one of her best known songs.

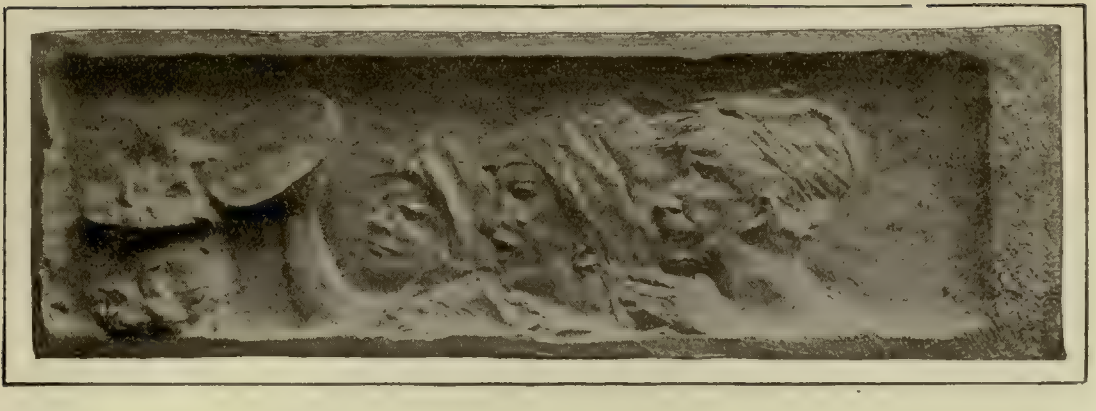
Nicholas deVore, a native of Ohio, is well known as a composer, organist, teacher and writer on musical subjects. He has written much music of notable individual quality in the various forms. Among his works are many charming songs, part-songs, anthems, and compositions for the piano, organ, violin and orchestra. His "Love and Life" is a characteristic example of his lighter works. As an educator his influence is chiefly felt through the pedagogic works issued by the National Academy of Music, of which he is president.

While in every creative field the American composer has come to the fore with music that is not unworthy of the land he represents, he has been especially prolific as a song writer. Among the names to be remembered in this connection only a few can be mentioned here. Charles Gilbert Spross, James H. Rogers, Will C. Macfarlane, Charles Fontaine Manney, William Lester, Mana Zucca, Sydney Homer, Whitney Coombs, Harry Burleigh, Clayton Johns, Philip James, Alexander Russell, William Arms Fisher, A. Walter Kramer, are a few among many lyric composers of distinction.

FREDERICK S. CONVERSE

Representative composers of choral music are almost as numerous. Those not previously mentioned include James P. Dunn ("The Phantom Drum"); Franz C. Bornschein ("Onoa," "Maypole Bell," "Thyre"); N. Clifford Page ("Contest of the Nations," "Old Plantation Days," "Lord Howe's Masquerade"); Philip James, R. Nathaniel Dett, Deems Taylor ("The Highwayman").

The names included above give no more than an outline of American effort in the compositional field. They must be taken as representing thrice as many more creative musicians of distinction whose works have been published, even leaving out of account many composers of foreign birth who have made this country their home, and have become Americans to all practical intents and purposes. The field of American composition is wide, and the American composer who has a really valid art message of one sort or another need not despair of obtaining a hearing. Since the outbreak of the world war and the strengthening and unification of the spirit of nationalism in the United States, his prospects have grown even brighter. The American composer would at last seem to have come into his own, and, in some degree at least, to be esteemed "a prophet in his own country." And as the empire of Alexander was once shared among his successors, who spread the ideals of Greek civilization through the Orient; so the heritage of ideals left by Edward MacDowell, taken up by *his* successors, has done its share in bringing Americans as composers to the high plane of the deserved appreciation they have reached to-day.



EDWARD MACDOWELL

BY

HENRY T. FINCK

BIOGRAPHICAL NOTE.—Edward Alexander MacDowell was born in New York, December 18, 1861, and died there February 24, 1908. He studied the piano with Teresa Carreño in New York, and in 1876 continued his studies at the Paris Conservatory. From 1879 he studied in Frankfort—piano with Heymann and composition with Raff. At twenty he was appointed principal piano teacher at the Darmstadt Conservatory and at twenty-one had a number of his works performed on the recommendation of Liszt. After several years' residence in Wiesbaden he returned to Boston in 1888. In 1896 he became professor of music in Columbia University, and retained that position till 1904. For a time he also conducted the Mendelssohn Glee Club. In the following year he fell victim to a cerebral disease, and, faithfully tended by his wife, lingered in increasing mental darkness until his death.—ED.

IN the summer of 1895 I spent a few days with Edward MacDowell in a hotel on the shore of Lake Geneva, near Vevey. He was at work on his "Indian Suite," which caused him so much trouble and perplexity that, as he confessed to me afterward, he was sorely tempted to ask my advice about various details, but refrained for fear of breaking into my vacation. When this suite had its first performance in Boston, one of the critics, while praising it highly for its artistic workmanship, found fault with the composer for trying to make a silk purse out of a sow's ear. That was rather a rude way of putting it—rude to the Indians—for the aboriginal Iroquois and Iowan songs which form its main themes are in themselves by no means without charm; yet it is undoubtedly true that MacDowell's own creative imagination would have easily yielded melodies more beautiful in themselves and more readily adapting themselves to thematic elaboration and orchestral coloring.

It is significant that the experiment of blending red and white music was never repeated by him, except in a short piano piece, "From an Indian Lodge"—one of the "Woodland Sketches"—in which original and aboriginal strains are commingled. He never indorsed the view—of which Harvey Worthington Loomis and Arthur Farwell are at present two most eloquent exponents—that a great American Temple of Music might and will be built with Indian songs as the foundation stones. Nor has he ever countenanced the widely prevalent opinion that Negro melodies form the only other possible basis of a distinctively American school of music. Dr. Dvořák adopted this view when he first came to New York as Director of the National Conservatory; but subsequently he abandoned it. It is unquestionable that the Negro has received credit for things that are not his. What is really unique in his music is an inheritance from Africa, wherefore it cannot be made the basis of an *American* school of music; while the rest of what is usually regarded as Negro or plantation song is partly a crazy-quilt made up of patches of tune from the stores of European nations, for the Negro is an imitative and quick as a mocking-bird, and partly the voice, or the echo, of the individual genius of Stephen C. Foster, a writer of true American folk songs, the best of which are equal to any German, Italian, French, Irish, or Russian folk music.

Foster's songs are unmistakably American—unlike any European folk songs. If an unknown one from his pen should come to light, say, in a remote Turkish village, an expert would say to himself, "That's American, that's Foster." If, therefore, an American composer feels inclined to write a symphony or a suite based on melodies borrowed from Stephen C. Foster, he is of course at liberty to do so, but he will show himself a greater master by creating his own melodies; and his music will be none the less American, provided he is himself sufficiently *individual* to be able—as Foster was—to write melodies different from those of Europeans.

It is time to drop the ludicrous notion that a truly national art can be built up on folk songs only. All that we need for the making of an American branch of music is *individuals* of real creative power. In the music of Wagner there is hardly a trace of German folk song, yet it is great and it is German because he was a great German *individual.* Mendelssohn and Schumann are real Germans, too, in their music, though they differ radically from Wagner and from each other. Even the nationalists among the great masters—Haydn, Chopin, Grieg, Dvořák—owe their position in the musical world much less to what they imbibed from the folk music of their countries than to their preëminent *individualities.*

In searching for such individualities in our own country we find at least two concerning whom there can be no dispute—Stephen C. Foster and Edward MacDowell, the latter representing our art music as Foster represents the folk music. I would recognize a new piece of MacDowell's anywhere, as I would the face of a typical American girl in any part of Europe. It is unlike the music of any European master, and it has on every page the stamp of his individuality as unmistakably as most two-cent stamps have the face of Washington. To be sure, there are European influences perceptible in it—the influence, particularly, of Grieg, Liszt, and Wagner, representing Norwegian, Hungarian, and German art. But the foreign influence in his compositions is less pronounced than it is, for instance, in the works of Handel, Gluck, and Mozart, who nevertheless remain Germans. What constitutes nationality, musically speaking, is very difficult to say. There is an impression that melody is the Italian element in music, harmony the German. But the greatest melodists that ever lived were Schubert and Wagner, and the greatest harmonists, apart from Bach, Wagner, and Schubert, are the Polish Chopin, the Hungarian Liszt, and the Norwegian Grieg. Music has many styles, some national, some personal.

Individuality is somewhat easier to describe, and when we examine the individuality of Edward MacDowell we find something that any American may feel proud to discover in a compatriot. To his friends his droll and truly American gift of humor has always seemed one of his most charming traits. In a letter to me he once recurred to his student days at the Paris Conservatoire. Life in Paris seemed to him "a huge but rather ghastly joke." His fellow-students "never seemed to miss the absence of the word 'home' in their language. Most of them looked as if they had been up ever since they were born. They seemed to live on cigarettes, odd carafons of wine, and an occasional shave."

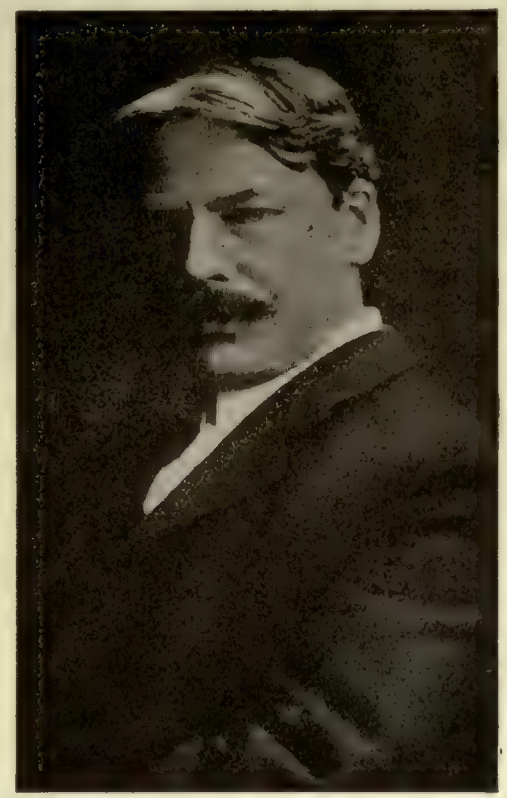
That "occasional shave" is delightfully characteristic of MacDowell's wit. In his conversation he always kept the listener amused with such unexpected turns—as he does in his music. *Scherzo* is Italian for joke, and it is in his *scherzo* movements that we often hear him at his best. His famous teacher, the Venezuelan pianist, Teresa Carreño, hardly ever plays his second pianoforte concerto without being compelled to repeat the *presto giocoso.*

Another of his traits was revealed during his Conservatoire days. Though but fifteen years old, he soon discovered that it was not the right place for him. There was too much striving for effect for its own sake, and not sufficient reverence for the masters, to suit this American lad. Famous professors like Marmontel, Mathias, and Ambroise Thomas did not hesitate to mutilate a composition or to insert measures of their own to make it what they deemed effective. He packed his trunk and went to Stuttgart. Here there was no lack of reverence for genius, but there was what throughout his life he hated quite as much—pedantry; so, after six weeks, he moved on again, a real American, in quest of the best wherever it may be found, and bound to find it.

He found it at last at Frankfort, where there was a pianist, Carl Heymann, who "dared play the classics as if they had actually been written by men with blood in their veins." Under his fingers "a sonata was a poem." The eminent composer Raff was director of the Frankfort conservatory; by him MacDowell was confirmed in his tendency toward writing music with a pictorial or poetic background. The death of Raff revealed the emotional nature of the American youth. His first pupil, Miss Marian Nevins, who became his wife two years later, says regarding this tragic event:

"He came to me at the hour for my lesson, looking so white and ill that I was frightened. His voice broke as he said only the words, 'Raff is dead.' There was a sweet hero-worship of a shy boy for an almost equally shy man, and for months after Raff's death he was in a morbid condition. He gave me eighteen marks—all he had at the time—and said, as I knew more about flowers than he did, would I get some for him to send? So I bought a mass of roses, and, what was unusual for Germany, had them sent not even bound together; and these were put about Raff, nearer than the grand beautiful floral things sent by the dozen."

Like all students of the pianoforte, MacDowell always adored the personality and the works of Liszt, to whom his first concerto is dedicated. Following the advice of Raff, he had visited Weimar, where he was greatly encouraged by the cordial praise Liszt bestowed both on his playing and his compositions, and by the invitation to play his first piano suite at the next convention of the Allgemeine Musik-Verein, over which Liszt presided. There was, to be sure, more honor than profit in this. A man cannot live on compliments and applause, and MacDowell, like most other musicians, found it extremely hard to make a living in Germany unless he used up all his vitality in teaching, leaving none for creative work. Luckily, his wife had a little money, so they took the daring risk of dropping everything but composition and settling down to a quiet life in and near Wiesbaden. It was here that MacDowell wrote the compositions from op. 23 to op. 35.


EDWARD ALEXANDER MACDOWELL

Those were idyllic days. "The one dark spot," Mrs. MacDowell writes, "was a long and severe illness of mine brought on by overanxiety and trying to do work which I was not well used to; but in spite of it all, we were very happy. The six 'Idylls,' op. 28, of which I am very fond, I associate with our little flat in the Jahnstrasse. I had been ill a long time, and felt Edward was neglecting his work in his care of me. So I made him promise he would write a daily sketch for a week, and these six were the result of this promise. I in bed, and he writing music in the next room! Of course he changed and 'fixed' them later on, but the actual music was written in these six days.''

After nearly four years of Wiesbaden it became imperative to replenish the exchequer, and an attempt was made to secure a position as local examiner for the London Royal Academy of Music. MacDowell had been specially recommended for this position, and the matter really rested in the hands of Lady Macfarren. She was a nice old lady, and things seemed certain until she suddenly said: ''I hope you have no leaning toward the school of that wild man Liszt.'' The American had to confess sorrowfully that he had; and when he got home he found a note saying the place was not suited for him! It was not the first time, and far from the last, that devotion to an ideal cost him a worldly advantage.

He now resolved to try his luck in America, and he chose Boston instead of New York, his native city, partly because in 1880 Boston was still reputed the musical center of America, and partly because Paris had inspired him with an aversion to very large cities. He was soon in great demand as a teacher. His technical studies, in several volumes, which are not so well known as they will be by and by, reveal him as one of the most practical and successful pedagogues of all time. In the preface to Vol. I of his ''Technical Exercises'' he says: ''In my opinion, physical development and music are two different things, and although musical talent is a *sine qua non* in pianoforte playing, it cannot reach its full expression without a thorough command of the muscles of the hand, wrist, and arm. I have found it advisable to keep the purely physical part of piano-playing entirely separate from its musical side, as this allows a concentration of the mind not otherwise practical. I therefore beg the student who may use these exercises to consider them from a purely 'athletic' standpoint.''

When he accepted the professorship of music at Columbia University in 1896, little time was left for private instruction, and he could take only the most advanced students—pupils who were better suited with exercises like those in his ''Twelve Virtuoso Studies,'' in which, as in his two concertos and in the ''Études'' of Chopin and Liszt, brilliant virtuosity is allied with poetic thoughts and moods. He had no use for pupils who had more money than talent; $12 a lesson would not tempt him to take such a one, while he would devote himself to others who could not adequately remunerate him. Once a week, indeed, for years, he gave a day to his free class; and when his mental collapse became imminent, he kept this class longest of all, despite the protests of friends and relatives. His pupils adored him for his kindly interest, his helpful hints, his illuminating remarks, his generosity and self-sacrifice.

On the whole, he probably enjoyed his teaching, as he did his composing, more than he did playing in public. His divers other duties made it impossible for him to practice six or more hours a day, like the professional virtuosi, and this made him nervous in view of possible technical slips. He was always handicapped, too, by an excessive diffidence, a lack of faith in himself as pianist and as composer. When he came on the stage and sat at the piano, he looked like a school-boy who has been sent to the blackboard on exhibition day and doesn't feel quite sure of himself. But soon, especially if he found the audience sympathetic, he warmed to his task and played as only a composer can play. He has had his superiors in those things in which a piano-player excels all pianists—brilliancy of execution—but none in the higher sphere of art. As regards beauty and variety of tone color, artistic phrasing, poetic feeling, dramatic grandeur in a climax, he was the greatest pianist this country has produced—an American peer of Paderewski.

It was doubtless a mistake—in which, I am sorry to say, I encouraged him—to accept the Columbia professorship. Although

MACDOWELL'S HOME AT PETERBORO, N. H.

he soon gathered large classes of devoted students about him, making music one of the most popular and prosperous of the university departments, few of the students were sufficiently advanced to need the instruction of a man of genius. In other words, most of his duties were such as a lesser man might have done, and they left him no time or energy for composing, except in summer, when, in view of his high-strung organization and tendency to headaches and insomnia, he should have rested absolutely. Had he but accepted Hamlin Garland's repeated and urgent invitations to spend a summer with him among the Indians in the Far West, he might have been saved. But the impulse to compose was irresistible, and the opportunity to rest was lost.

The time came when it was felt necessary for him to give up the arduous professorial duties or else sacrifice the higher mission of his life. After seven years of service he left, the more eagerly because the authorities hesitated to accept his plan of uniting literature and the fine arts in one faculty, or school, and possibly making some of the courses compulsory for every student in the college, in the hope of turning out fewer "barbarians" than the universities do at present. It was about the time that Professor Woodberry also left Columbia; there was some acrimonious discussion, which aggravated MacDowell's insomnia and hastened his breakdown. But the germs of his mental disease were busy long before that. More than a decade previously he would say and do strange things when in the throes of composition. I have elsewhere commented on the striking similarity of his case to Schumann's. But while Schumann hastened his collapse by intemperance, beer and cigars, MacDowell was intemperate in one thing only—his passion for work.

His career came to a close before he reached his forty-fourth year; yet he has written enough to place himself at the head of American composers. As a writer for orchestra the late Professor Paine may dispute the first place with him, and Paine also wrote a grand opera; but neither he nor any other American can for a moment contest his supremacy as a writer of songs and of pianoforte sonatas and short pieces. In these—particularly the songs—he ranks with the great masters of Europe—with Schubert, Franz, Grieg, Chopin, Schumann. Anton Seidl ranked him in point of originality above Brahms, while the eminent French composer Jules Massenet exclaimed: "How I love the works of this young American composer, MacDowell! What a musician! He is sincere and individual!—what a poet! What exquisite harmonies!''

MacDowell was not a juvenile prodigy. He was not like Schubert and Mendelssohn, who wrote some of their most mature things before they were out of their teens; but rather like Beethoven and Wagner, in so far as his genius matured slowly. Of his orchestral works only one belongs to the period when his genius had fully ripened—''The Indian Suite''—''one of the noblest compositions of modern times,'' as Philip Hale has aptly called it. Of the others, one, ''Lamia,'' has never been printed or played;* the remaining ones—''Hamlet and Ophelia,'' ''Lancelot and Elaine,'' ''The Saracens and Lovely Alda,'' and the ''First Suite''—are all distinguished by exquisite orchestral coloring and artistic workmanship, but thematically they are less individual than his later works. It is this evolution of his real self, this gradual maturing of his genius, that made his early death the greater calamity.

In the early pianoforte list there is much that is dainty, brilliant, and fascinating; among others, the two concertos, ''The Eagle,'' ''Clair de Lune,'' ''Dance of the Gnomes.'' Most of these pieces, however, might have been written by other men; but with op. 45, the ''Sonata Tragica,'' MacDowell's individuality begins to assert itself so strongly that thenceforth no expert could fail to recognize his seal on every page. Unlike most of his contemporaries, he always put melody in the first place, refusing to write unless he had a new melodic curve to guide his harmonies. In the German days he had many a dispute with his friend, Templeton Strong, as to the relative importance of harmony and melody. Yet his harmonies are no less original than his melodies; and for young composers he is a much better model than Richard Strauss and the other modern Germans who make dissonance an end instead of a means. MacDowell had a strong aversion to these cacophonists, who ladle out tabasco sauce with a soup-spoon. He used a much finer brand, and a few drops sufficed to give each of his pieces that agreeable but not too strong ''bite'' which the modern palate demands.

A trait which distinguishes MacDowell's pieces is the frequent alternation of exquisite feminine tenderness with outbursts of robust, overwhelming virility. ''Tenderly'' is the expression mark that occurs, perhaps most frequently on his pages; and, like a true American, he writes his expression marks in English, which means so much more to us than the worn old Italian stencils. Of his sturdy, manly spirit the four pianoforte sonatas afford the most numerous instances. Just to read the directions for the playing of one of his movements—say, the last of the ''Keltic'' sonata—''very swift and fierce''; ''very emphatic''; ''gradually increasing in violence and intensity''; ''with tragic pathos''—makes one eager to witness this musical affray. To another frequent characteristic of his pianoforte music attention is called by the London *Times's* comments on the ''Tragica'': ''The difficulties of the sonata are prodigious, for the music is orchestral. The ideas are big, but they seem to call for an orchestra to make themselves fully felt. Yet with all this the tragic note resounds with ten times the force of Draeseke's 'Tragic Symphony.' ''

Pianists who wish to become familiar with MacDowell's genius should begin with his ''Woodland Sketches'' and add to these the ''Sea Pieces,'' ''New England Idylls,'' and ''Fireside Tales''—collections of short pieces with those poetic titles and superscriptions that are so characteristic of their composer. The verses are usually his own; they have the concise, pictorial suggestiveness of Japanese poems. A specimen: ''From a Wandering Iceberg'' has these lines prefixed:

> An errant princess of the North,
>   A virgin, snowy white,
> Sails adown the summer seas
>   To realms of burning light.

In conversation with William Armstrong, Edward MacDowell once said: ''A song, if at all dramatic, should have climax, form, and plot, as does a play. Words to me seem so paramount, and, as it were, apart in value from the musical setting, that, while

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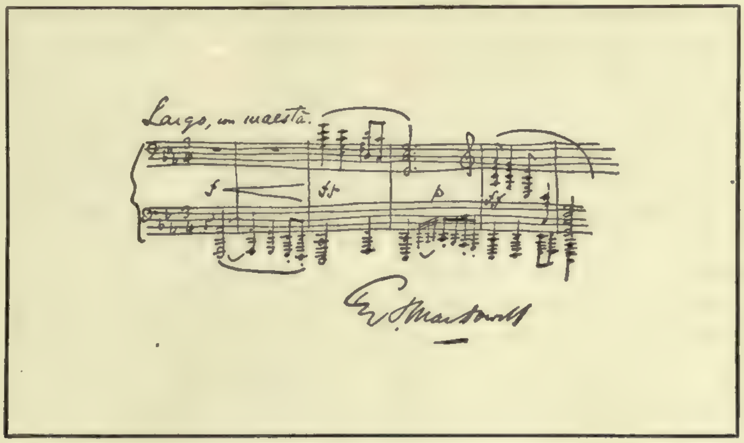
* ''Lamia'' has been played by the Boston Symphony Orchestra.—Ed.

I cannot recall the melodies of many of those songs that I have written, the words of them are indelibly impressed upon my mind." It stands to reason that, in view of this, and of the fidelity of the music to the prefixed verses in the pianoforte pieces, his songs must be characterized by a thorough blending of the words and the music; and this is indeed, apart from their spontaneous and individual melody, their most striking trait; it is admirably illustrated in what are perhaps his best five songs: the romantic "The Sea," the melancholy "Menie," the lovely Scotch "My Jean," the exquisitely poetic "Idyll" (op. 33), and the ravishing "The Swan Bent Low to the Lily," which is almost his own swan song (op. 60). Those who would know the best that America has produced in art song should get his op. 33, op. 60, and above all, the "Eight Songs," op. 47, every one of which is worth its weight in radium.

The best of MacDowell's songs and pianoforte pieces were composed in a log cabin buried in the woods near his hillcrest home at Peterboro, New Hampshire, facing Mount Monadnock. Here, before his illness, he was visited daily, in his dreams, by fairies, nymphs of the woods, and the other idyllic creatures of the romantic world about whom he tells us such strange stories in his compositions. He was taken up to Peterboro one May because he was so impatient to get there. All summer, however, he did not comprehend that he was there; and when I saw him, on October 4, he did not know it; yet he asked me if I had been in the log cabin! I never before realized so vividly what a mysterious, inexplicable organ the brain is—dead in some parts, alive in others. A framed photograph of myself was hanging on the wall, and Mrs. MacDowell told me that for a long time he had spoken daily with an air of distress of how uncomfortable it must be for me in that position. The day before we arrived he suddenly declared his conviction that it was, after all, not myself, but only my picture. When told of this, I said to him: "Don't worry, Edward, about my being stuck up on the wall, for you know I always was stuck up"; whereat he laughed in his hearty, boyish manner. He always enjoyed a pun, the worse the better, and was himself an inveterate punster. Later on he read to us the lines prefixed to the piece "From a Log Cabin," which sum up the whole tragedy of his life and the loss to American music:

> A house of dreams untold,
> It looks out over the whispering tree-tops,
> And faces the setting sun.

It was almost prophetic. A few months afterward this sun of American music had set.



AUTOGRAPH OF MACDOWELL

AFRO-AMERICAN COMPOSERS

BY

GROVER BROWER

ONE of the most significant evidences of a healthy musical life in this country—perhaps the most significant—is the sudden and widespread interest in our national musical resources, that is, our folk music. Two decades ago the idea that America might possess rich possibilities in the field of folk music was one which either met with supercilious contempt or downright derision. Of the two main sources, Indian music and Negro folk songs, the first was unknown, the second neglected and despised. The fact that both might be powerful factors in the development of a national school was slow in attaining recognition, but after the pioneer work of MacDowell and Cadman, of Dvořák and Coleridge-Taylor, an impetus was given to the study of our native resources, with the result that at the present time both have attained their rightful place as important wellsprings of future American musical art.

The contributions of Indian folk song, and the way they have been utilized by American composers, are discussed in another article, but before dismissing this subject it may be worth while to call attention to the fact that Indian music has as yet developed no Indian composer. "Poor Lo's" native music furnishes inspiration to his white brother—to him is intrusted the task of making it the vehicle of artistic expression—whereas Negro folk songs, besides their utilization by white composers ~~in the~~ same manner, have been largely instrumental in the development of a group of native composers whose productions rank among the most worthy of our time. The causes of this peculiar state of affairs are partly to be found in the superior versatility and power of adaptability of the Negro over the Indian, but still more so in his greater native musical talent, which is a well-known race characteristic. Technically considered, this talent manifests itself in the broad, lyric quality of his melodies, the mixture of the grave and gay, plus that elusive factor, probably due to obscure psychological causes, which is the soul of all national folk song. Native Indian music also exhibits these same characteristics, but in quite a different manner, and in ways which render its utilization for artistic purposes more difficult.

Although a notable group of Negro composers have enriched the world with their works, the music historian of the future will no doubt prefer to break down the color line and to regard them as members of existing national schools, and not as forming a special racial school. There is nothing to warrant the latter classification. In England, as well as in other European countries, Negro themes have been used by composers, regardless of their color; on the other hand, Negro composers have not confined themselves to this material, but have, like others, also depended upon original inspiration or have taken their material from whatever sources suited their artistic purposes. Viewed in this way, Coleridge-Taylor appears as a distinguished representative of the English school of composition, as well as a distinguished member of his race, but not as a representative of the Negro school of composition, for none exists any more than does a Jewish school of composition. Whatever his race or nationality, any composer will inevitably assimilate the customs and ideals of the country in which he lives and works, and the matter of color then assumes an aspect of little or no importance.

It is from this point of view, therefore, that we regard Burleigh, Cook, Johnson, Dett and Diton, five Negro composers who have enriched American music with many compositions of interest and value. To what extent the elements of permanence exist in their work is a question for the future to decide: Time knows no distinctions either of color or nationality, and the chances that their contributions to art will survive are at least equal to those of other composers, whether of Europe or America. We are indebted to *The Crisis* for much of the following material regarding their lives and work.

One of the most important song-writers of the present day ~~is~~ Harry T. Burleigh. His work in this department of musical composition commands universal admiration. Touching practically every phase of lyric expression and often rising to a broad, quasi-symphonic sweep, his songs have been accorded a hearty welcome by both professional artist and amateur. Among the most popular may be mentioned "In the Wood of Finvara," "One Year," "Saracen Songs," "The Soldier" and "Five Songs" to words by Laurence Hope. ~~They are~~ art songs of as high quality as any that are being written at the present time. His settings of Negro folk music, of which "Deep River" is the best known example, are not only of great musical value, but also of much historical interest, inasmuch as they perpetuate in an artistic form a phase of folk lore which is rapidly becoming extinct. He has crystallized, as it were, the Negro folk tunes for the voice, as Coleridge-Taylor did for the piano.

HARRY T. BURLEIGH

Harry T. Burleigh was born in Erie, Pa. He attended the grammar and high school there and was graduated in 1887. He sang in Erie churches and in the Synagogue there until 1892. He came to New York and was given a scholarship at the National Conservatory of Music, where he studied voice with Christian Fritsch, harmony with Rubin Goldmark, and counterpoint with John White and Max Spicker. He played double bass and later timpani in the Conservatory Orchestra under the late Dr. Anton Dvořák, and was librarian for the orchestra. For three years he was a teacher in the conservatory. He associated a great deal with Dvořák and copied many of the orchestral parts of his "New World" symphony for its first performance by the Philharmonic Society of New York.

Will Marion Cook was born in 1873 in

Washington, D. C. His mother was a woman of deep religious tendencies and, with her son, attended the emotionally expressive services of a small sect of Negroes whose children she was serving as teacher. The plaintive melodies and harmonies of the old Negro hymns exerted a lasting influence on young Cook. His first musical effort was as a boy soprano, and afterward he began the study of the violin. He went to Oberlin College for three years, and his advancement and promise were so marked that an opportunity to study abroad was arranged for him. He was sent to Berlin, entered the Hochschule, and made a splendid impression on Joachim, who invited him to his home for special lessons on the violin. On account of delicate health he was forced to abandon his studies in Berlin and return to America. At the time of his return the "ragtime" craze was at the height of its popularity, but nothing had been done for the development of these melodies in ensemble form. It was suggested to Cook by the late George W. Walker, of Williams and Walker, that he write some Negro songs with arrangement for choral effects; and Paul Laurence Dunbar, the Negro poet, furnished him with a set of characteristic lyrics which he set to stirring and inspiring tunes founded upon the old Negro melodies of the plantation and camp meeting. The little operetta was entitled "Clorindy, or the Origin of the Cakewalk"; it was produced upon the Casino Roof Garden, where it created a furore.

Cook has composed the music for the Williams and Walker productions, "In Dahomey," "Abyssinia" and "Bandanna Land"; also for Mr. George W. Lederer he composed the score of the Casino Theatre productions, "The Casino Girl" and "The Southerners." Among the distinctive Negro songs which he has composed are "Emancipation Day," "Lover's Lane," "Swing Along" and a score of others.

Cook's present serious work is the development of Negro folklore in dance forms for chamber music. He feels that the Negro in music will have to take his place through the development of the old melodies, the songs of the slaves and old religious croonings.

Another Negro composer, born in the same year as Will Marion Cook, is J. Rosamond Johnson. Until comparatively recent years his talent was directed toward the less serious phases of music as exhibited in light opera, but unlike most composers of this style, he is possessed of a versatility which enables him to attempt the more enduring forms. Well-known examples are the songs "I Told My Love to the Roses" and "Morning, Noon and Night," and a set of Negro melodies, freely transcribed for concert use, for piano.

R. Nathaniel Dett, one of the younger generation of Negro composers, is a native of Canada. He studied at the Oberlin Conservatory of Music, graduating from there in 1908, and afterward teaching. He has written a number of important choral works, both sacred and secular, among them "Listen to the Lambs," "Weeping Mary" and "I'll Never Turn Back No More"; also two characteristic suites for piano, entitled, "In the Bottoms" and "Magnolias."

Carl L. Diton is probably better known as a pianist, organist and teacher than as a composer, yet, if his works thus far published are regarded as a fair promise of what to expect in the future, American music is likely to be enriched by some highly important contributions from his pen. His "Jubilee Songs" for chorus have been greatly admired, and his transcription for organ of the Negro spiritual, "Swing Low, Sweet Chariot," is one of the finest pieces of organ writing published in this country within recent years. Melville Charlton is another organist whose work in composition has been recognized for its intrinsic value, entirely independent of any racial considerations.

Other Negro composers whose work demands recognition, and from whom much may be expected, are Wellington A. Adams, Thompson De Koven, Frederick J. and John W. Works and Clarence C. White, all of whom are doing noteworthy work in the development of the folk music of their race as well as in the stricter art-forms.

ERNEST BLOCH

BY

CÉSAR SAERCHINGER

THE music of Ernest Bloch defies classification, largely because it constitutes a class by itself. To the French it has appeared too German; to the Germans, too French. Of course, it is neither. It belongs to no school; it is not even calculated to found one—it certainly betrays no purpose to do so. It is a direct, vital, ungoverned expression of an indomitably free spirit, a spirit aflame with the passions of his race and of his age. More especially of his race. For Bloch has conceived his peculiar mission to be a musical expression of the racial soul of the Jew.

This racial color in the music of Bloch is not, primarily, a matter of intellectual endeavor. It is, rather, an intuitive recognition of self, a consciousness of personal characteristics which are the result of racial synthesis; a knowledge that we are not only ourselves but also our forefathers for generations upon generations. A certain violence, a certain childlike, almost naïve simplicity, a religious fervor, a deep compassion for humanity, a passionate sense of justice, all of which are a part of the composer's character, he simply conceives as the components of his racial soul and gives voice to them as such. To Bloch, a work of art is the soul of the race speaking through the voice of the prophet in whom it has become incarnate. This expression of race feeling, it will be seen, has little to do with the nationalism that animated musical endeavor in Europe before the war, which, in Bloch's own words, was an "affair of the will, of the intellect."

It is important to know this attitude of the artist toward his art, for it must determine our frame of mind in approaching it. Bloch believes art to be a matter of feeling, of instinct rather than intellect. He has no sympathy with merely brain-begotten works.

Hence it is little to the point to consider the technical characteristics of his works. It is enough to state that he is not an apostle of simplicity for simplicity's sake, neither does he affect harmonic, polyphonic or orchestral complexity for purposes of effect. He uses the resources of the modern composer according to the demands of his ideas. The matter at all times must determine the procedure. If we have new and complicated conceptions, a new language, new terms may be needed to express them. If the ideas are simple, broad truths, they should be simply expressed. "If you can say a thing in three words, it is wrong to use four."

Little may be said by way of description of Mr. Bloch's style. If, as he says, music cannot be described in words, that is especially true of his own works. Mr. H. F. Peyser has found a kinship between Bloch and Sibelius. But since Bloch had not heard the Finnish composer's music when most of his works were written, there can be no thought of "influence."

Among modern composers that may have made an impression upon Bloch one might name Moussorgsky, whose works appeared to him like a revelation of nature itself, by which contact could be re-established with the very mainsprings of human expression, a primary force ignoring all precedent and convention. An admiration for Strauss' orchestral mastery, a deep sympathy with Mahler as a man and a musician, and a fine appreciation of Debussy's art founded upon a just valuation of its merits and its limitations—all these merely attest Bloch's cosmopolitanism. His inspiration finds its roots rather in the works of the old masters, from Palestrina to Bach and Beethoven, even further back in Josquin and his successors, and, back of that, in nature herself.

HIS LIFE

Mr. Bloch was born in Geneva in 1880, the son of a Jewish merchant. He began to study music at the age of ten, and at once made a childish vow to devote his life to the art—which was, of course, quite contrary to the wishes of his parents. Jaques-Dalcroze was his teacher in solfeggio, Louis Rey in violin playing. At sixteen he went to Brussels to study violin with Ysaÿe, and also composition with Rasse, a pupil of César Franck. After three years he went to Frankfort and found his "real teacher" in Iwan Knorr. Strictly classical in his predilections, Knorr was, nevertheless, able to impart to his "revolutionary" pupil the true principles of constructive technic. Æsthetically teacher and pupil did not agree at all, and after a year and a half Knorr refused to continue the lessons.

After a few lessons with Thuille in Munich, Mr. Bloch traveled along paths of his own choosing. His First Symphony, begun in Frankfort, was completed, and it was promptly refused by all the conductors of Europe because its composer was "unknown." Despairing of any material success, with the affairs of his family in very bad condition, he himself almost in actual want, Mr. Bloch was driven to become bookkeeper in his mother's shop in Geneva, and to abandon all hope of "being heard." Thus for years he went on writing music in his spare hours, sustained only by an inextinguishable creative force and the sympathy of a few friends. During this time he completed an opera, "Macbeth," which, after a series of disappointments, was finally produced at the Opéra Comique in Paris. It was a popular success, but was deliberately killed by the critics.

After more years of weary drudgery and hopeless waiting, and piling up of "silent scores" ("Hiver-Printemps," a symphonic poem, was finished in 1904, and "Poèmes d'Automne," for voice and piano or orchestra, in 1906) there came the performance of the First Symphony in Geneva and Romain Rolland's encouragement. Rolland wrote:

> Your symphony is one of the most important works of the modern school. I do not know any work in which a richer, more vigorous, more passionate temperament makes itself felt. It is wonderful to think that it is an early work. If I had known you at that time, I should have said to you: "Do not trouble yourself about criticisms or praises, or opinions from others. You are master of yourself. Don't let yourself be turned aside or led astray from yourself by anything whatever; either influence, advice, doubts or anything else!" From the very first bars to the end of such music one feels at home in it. It has a life of its own; it is not a composition coming from the brain before it was felt.

With the "Trois Poèmes Juifs" (1913) began Mr. Bloch's "Jewish Cycle." Of this are completed, besides the "Three Poems," three Psalms (the 114th, the 137th, and the 22nd) for solo voice and orchestra, two movements of the symphony "Israel" (1913-16), the Hebraic Rhapsody, "Schelomo" (Solomon) for cello and orchestra, and the String Quartet in B major, completed in America in 1916, and played by the Flonzaley Quartet in New York, Boston and Chicago. There are, besides, a "Symphonie Orientale" on Jewish themes (1916), an "Orientale" for orchestra

(1917), and parts of a Biblical drama, "Jézabel," on a text by Edouard Fleg.

Aside from the conducting of orchestral concerts at Lausanne and Neufchâtel in 1909-10 and frequent lecturing on æsthetic subjects at the Geneva Conservatory, 1911-15, there remains to be recorded only Mr. Bloch's coming to America. This was occasioned by the tour of Maud Allan, the dancer, who engaged Mr. Bloch as her conductor. The tour ended rather disastrously in Dayton, Ohio, and Mr. Bloch's subsequent successes were made possible largely through the good offices of Mr. Pochon of the Flonzaley Quartet, and the Society of the Friends of Music. Dr. Karl Muck, after hearing his music, placed the "Jewish Poems" on the Boston Symphony program of March 23-24, 1917, and they were conducted by the composer with great success. At a concert of his compositions in Carnegie Hall, New York, given under the auspices of the Society of the Friends of Music in May, 1917, his reputation as a symphonic composer of the first rank was established and the concert was followed by individual performances of his works in New York, Philadelphia, Chicago, San Francisco, and elsewhere. The composer himself accepted a post as teacher of composition at the David Mannes Music School in New York, where he is now living.

WORKS

Of his Jewish poems, Bloch himself has written as follows:

> The "Jewish Poems" are the first work of a cycle. I do not wish that one should judge my whole personality by this fragment, this first attempt, which does not contain it. The "Psalms," "Schelomo," "Israel" are more representative, because they come from the passion and the violence that I believe to be the characteristics of my nature. In the "Jewish Poems" I have wished in some way to try a new speech, the color of which should serve my future expression. There is in them a certain restraint; I hold myself back; my orchestration is also guarded. The "Poems" are the first work of a new period; they consequently have not the maturity of the "Psalms" or of "Israel."
>
> It is not easy for me to make a program for the "Poems." Music is not translated by words. The titles "Danse," "Rite," "Cortège funèbre," it seems to me, should sufficiently inform the hearer.
>
> The form is free, but it is really there, for I believe that our constitution demands order in a work of art.

The Hebraic Rhapsody for cello and orchestra, entitled "Schelomo" (Solomon), is hardly to be taken as a musical portrait of King Solomon, certainly not of the "cynical old ruler to whom 'Ecclesiastes' was falsely attributed" (the words are those of Mr. Philip Hale). "I am not an archeologist," says Mr. Bloch, "and the Solomon of the archeologists does not interest me. It is the legendary figure, the author of 'Ecclesiastes,' that I had in mind." It is perhaps better to regard the Rhapsody simply as a discourse upon the theme, "Vanity of vanities, all is vanity." The form is exceedingly free, as the title "rhapsody" indicates.

The following notes on Bloch's settings of the three psalms mentioned above (114th and 137th for soprano and orchestra, 22nd for baritone and orchestra) by Mr. H. K. Moderwell give a fine idea of these remarkable compositions.

> They are scored for a large orchestra, treated in a symphonic manner, while the solo voice carries a melody of declamatory character. The first of the three, using the text of Psalm 137, is a heroic lament. With the first bars the listener is in another world, in a Jewry nowhere existing now, with a tribe not so far from savagery that it cannot proclaim as its curse: "O daughter of Babylon, happy shall he be that taketh and dasheth thy little ones against the stones." The elegiac quality with which the work opens, on the words, "By the rivers of Babylon we sat down and wept," soon gives place to sterner emotions. With the words, "Remember, O Lord, the children of Edom in the day of Jerusalem," the fury of the coming curse approaches. After this the elegy returns, and the work finally glides into the second part, the 114th Psalm.
>
> If the first of these Psalms is the lament of a people in bondage, the second is the pæan of a people escaping from slavery. "When Israel came out of Egypt," run the words, recalling the days of the Exodus. With exultant pride the triumph is recalled, and the emotion culminates in the words, "Tremble, thou earth, at the presence of the Lord, at the presence of the God of Jacob." This army of people, as Mr. Bloch imagines them, is no band of pilgrims journey-

ing to a promised land. It is rather a wandering Bedouin tribe, moving slowly along the desert, with its bullocks and sheep, with its gaudy tents packed upon its beasts of burden, its trumpeters cracking the air with their blasts and its patriarchs surveying the whole scene from the backs of the largest camels. In great swaying masses of tone the desert is depicted. Then come enormous blocks of tone in the brass, the fierce strength of a primitive people. The trumpets are heard screeching as the great caravan moves on. Finally, above the monotonous but resistless motion of the music, rises the declamatory voice. The recitative, exotic yet rugged, has a crude expressive power which is indescribable. After the defiant voice has ceased the trumpets are heard once more, then the caravan slowly moves out of sight across the boundless desert.

The third of the Psalms is David's cry, "My God, my God, why hast thou forsaken me?" The general character of the music is the same, but its expression is more individual, more of the soul. As the speaker's depression turns into faith, the music surges up to a great climax. Yet here, as in the other Psalms, in spite of the dramatic movement in the text, Mr. Bloch has preserved a very evident form. Each movement ends as it began, and the free development carries with it, as it seems, a necessity to return to its starting-point. This instinctive sense of form is to be found in all Mr. Bloch's work.

The introduction and the first movement, which are predominantly in the keys of F major and D minor, are scored for the usual modern orchestra. The second movement is mainly for strings, with woodwind instruments sparingly used, and with the addition of human voices (four parts), used as an instrumental "choir," the words (a Hebrew prayer) being without importance.

The symphony "Israel," of which only the first part, in two movements, has been completed, symbolizes the spiritual significance of the sacred festival of Yom Kippur —the Day of Atonement. The introduction opens in an introspective mood. We may picture to ourselves a man about to question his conscience, to search the recesses of his heart. Impressive voices, short, rising motives, are sung by different instruments, polyphonically treated, like conflicting strands of thought. They form soft dissonances, and finally die away, having created an atmosphere of ominous expectancy.

The emotional storm breaks with the opening of the first movement proper. The man has come to a realization of his sins. There are gnashing of teeth and tearing of hair, a despair that bursts forth with all the traditional vehemence of the race. There are other themes, less violent, picturing, perhaps, a deeper remorse, the resolve for a new, purified life. There are conflicting rhythms, independent movements of themes, clashes of dissonance—all combining into a great, passionately uttered lament.

In the second movement the strife has ceased. The soul, cleansed through its confession, looks upward to God in a prayerful spirit. At times the music rises to a mood of passionate imploring. The choral parts are broad and sustained. Sometimes a great, summoning voice rises from the basses and is answered by renewed invocations.

There is not space to speak here of the earlier orchestral works, of the beautiful "Chansons d'Autômne" with orchestra, nor the String Quartet, in some respects the most significant of Mr. Bloch's works. In this work, though Jewish characteristics are still discernible, other forces are at work pointing the way to a new rhythmically free and poignantly dissonant style, a polyphony singularly free and spontaneous, a tone-painting in vivid colors, but colors that are the reflection of a deep and vital emotion. A return to the more reflective mood of some of his earlier works is seen in the slow movement, a beautiful "Pastorale" which seems to give voice to the very soul of those wonderful mountains that are the composer's native heath. If ever nature translated itself into music it is here. It is music so free from externals that it seems to be felt rather than heard. Here we are, it seems to me, in the threshold of the new generation in art evolution, signalizing a new and better readjustment "between nature and law"; in other words, between pure inspiration as it reveals itself to the composer's soul, and the artifice by which he must communicate it to the world.

CONTEMPORARY MUSIC

By HORATIO PARKER

A FAMOUS orchestral conductor once told me that he was glad he would be dead in fifty years, so that he would not have to hear the music of that time. It is needless to say that he was conservative, but it should be stated that he was, and is, one of the best-known and most efficient conductors we have ever had in this country. Although his remark is typical of the critical attitude of many who have to do with new music, yet it does not in the least represent the attitude of the public, which is interested and pleased as never before with the music of our own time. There have always been people to declare that the particular art in which they were interested, at the particular time in which they lived, was going to the dogs, and there seem to be peculiar excuses for this belief in music-lovers just now. But there ought to be some way of reconciling the pessimism of the critics and the optimism of the public, which expresses itself eloquently in the buying of many tickets. By critics I do not mean merely the journalists. I mean rather essayists and those accustomed to give well-deliberated judgment on matters of permanent importance. The journalists have been so often, so rudely shocked that they not only fear to tread, but fail to rush in, and at a first hearing of new things are fain to give forth an uncertain sound, which, in the light of subsequent developments, may be taken for approval or censure.

The pursuit and enjoyment of music call for the exercise, on the part of its devotees, of three principal functions widely different. These are the functions of the composer, of the performer, and of the listener.

The composer is the source and motive power of all art-music, the producer who draws his inspiration from the recesses of his inner artistic consciousness, whose desire and aim are to realize as well as possible the ideals with which his brain is filled. He seeks to give expression to musical ideas which shall call forth sympathetic feeling in those to whom the utterance is addressed. Although in some cases it is apparently meant for an ideal audience which has no existence, nevertheless, if the utterance be true and skilfully made, it will in no case fail of audience or of effect, even though the time be delayed.

The second function necessary to the practice of music is that of the performer or reproducer. This activity is closely allied to the first, which is in truth dependent upon it. It is of high importance, and in ideal instances may be artistic activity of a kind hardly lower than that of the composer, though wholly different in character. This also is at root a manifestation of a desire for utterance, of the craving to awaken sympathetic feeling in others; but it is different in that it seeks and gives expression to ideas which are already in existence. The composer seeks those which do not yet exist. The performer gives utterance to the thought of another; the composer, to his own. But the work of the performer is for most people the only actual embodiment of the results of the first function, and he frequently clarifies and enhances the composer's work in a measure beyond expectation. It calls for self-control as well as for self-abandonment, for sympathy in the highest degree, and a twofold sympathy—with the composer and with the audience—and for personal, magnetic power to such an extent that it is wholly quite natural that people should frequently, even usually, lose all sight and sense of the composer or producer, who is remote from them, and admire the work of the reproducing artist, who is always near.

The third function is of equal importance with the other two, but differs from them more than they do from each other. It is the function of the audience or the listeners. This function is largely misunderstood and usually undervalued. It is the exact opposite of the other two essentials of music-making in that it calls for receptive activity, if one may so express it, for intelligent, passive sympathy. This sympathy of the audience is the mark at which both composer and performer are aiming. It has no public or open reward, though it well deserves one. Audiences certainly should receive credit for intelligent listening, though it is hard to know just how or when to give it. The quality of sympathy is elusive and difficult to appreciate. To most audiences it seems unimportant whether it be given or withheld; the only matter of consequence is the applause. Genuine appreciation is often hard to identify or recognize. It is quite impossible to know whether a smooth, impassive, self-restrained Anglo-Saxon face hides the warmest appreciation or the densest ignorance or indifference. Such emotions often resemble one another. Nor can one ever tell whether the heightened color and brightened eyes are caused by the long hair and hands of the performer or by beautiful music. A particularly good luncheon or dinner preceding the concert may have the same outward effect. So the successful listener is a mystery, but a pleasing and very necessary one. His work is as important as that of the composer or performer, and his rewards are none the less real because they are not counted out to him in cash, because he pays and does not receive a tangible medium of exchange. They lie in the listening itself and in the consciousness of improvement which is the result of his effort.

In speaking of modern music, we can omit personalities concerning classical composers. Their works fall entirely to the exercises of the second and third functions mentioned; but since the bulk of contemporary music is by classical composers, it may be well to speak briefly of the attitude of performers and audiences toward music of this kind. In an ideal world the performer and the listener would have the same kind and degree of pleasure in music except in so far as it is more blessed to give than to receive. "We are all musicians when we listen well." It may be laid down as a general principle that performers of classical music have more enjoyment than listeners.

Palestrina is a pre-classical composer with distinct limitations, and it is quite reasonable that he should appeal under ordinary conditions to a small audience, and to that imperfectly. He is a religious composer, and most audiences prefer to keep their religious feelings for Sunday use. He is a composer of church music to be sung in church, so that his work must miss its effect in a modern concert-room. We have very few churches in our country fit for the performance of Palestrina's music. I know a jail or two where it would sound wonderfully effective, but there are obvious reasons for not going so far in the pursuit of art. It follows, therefore, that Palestrina in a concert-room is enjoyed by the average listener only by means of a lively exercise of the imagination, with frequent, perhaps unconscious, mental reference to what he has read or heard about it.

If there is enthusiasm, it is surely for the performance, because the music itself is so clear, so pure, so absolutely impersonal, that it is hardly reasonable to expect it to appeal to the listener of to-day. He is too remote from it, and should not think less of himself because he does not feel an immediate response. In proper circumstances, in a real church, he would surely respond at once. For this music is the summit of a great wave of musical development. Nothing exists of earlier or later date which may be compared with it. It is ideal church music, ideal religious music, the greatest and purest ever made; and it can never be surpassed, for we have gone by the point in the history of the art at which such effort as Palestrina's can bring forth such fruit.

The public attitude toward Bach is much more natural and unconstrained. He is nearer to us and is an instrumental composer. Although in somewhat archaic terms, his music is personal expression in a much higher degree than that of the absolutely impersonal Palestrina. The vigor, the life, and the animation which inform the whole texture of his work are so obvious that we cannot miss them. Again, in his greatest work the feeling of design is so clear, the upbuilding and the resulting massiveness are so faultless, that the devout and habitual lover of music has the reposeful and at the same time exciting conviction that he is hearing the inevitable. Enjoyment is easy even to the unlearned. In those works which are less massive than the greatest, the pleasure we have from Bach is more subtle, more refined, and perhaps less acute, but we always feel that we listen to a master. Bach gives, perhaps, the highest satisfaction in his chamber-music. Much of his work is so very intimate that we find the balance of expression and form most easily when we are near enough to hear every note. The church cantatas in church, the great organ works in a comparatively small place, or the orchestral music in a hall of moderate size, are among the keenest enjoyments for performers and audience. Applause, if it is given, must be for the performers or for their work. The compositions are above approval. To praise them is like speaking well of the Bible.

In the work of his contemporary Handel, whose texture is less purely polyphonic and instrumental, the enjoyment of performer and listener comes nearer to a point of coincidence. The audience can love it more nearly as a performer does. We feel that the vitality in Handel is of a more human kind; that it is nearer our level, less supernal: but it is convincing and satisfying even when most popular, and is not disappointing upon intimate acquaintance, even though it lack the nearly superhuman fluidity and the marvellous texture of Bach.

The music of Beethoven is so well known, so frequently heard, and so clearly understood that we may take it for granted, and go on to music which is modern in every sense, made in our own time, and addressed to our own personal feelings. Our present-day music is twofold in character, a direct result of the labors of Beethoven and his successors in pure music, and of Wagner and the romanticists in music which is not absolute. The symphony or sonata form is now archaic in the same sense that the fugue is archaic. Beautiful music may be, will be, made in both forms, but that is no longer the general problem.

It is probably true that since the four symphonies of Brahms, no symphonic works carry the conviction of the symphonic poems of Richard Strauss. Although these are cast in a modification of the symphonic form of Beethoven, they always have a psychological basis or an original impulse outside of music. They are intended to characterize in musical speech or language things which can only by vigorous effort be brought into any connection with music itself. The question naturally arises, Has the power of making absolute music entirely disappeared? I am loath to think so, but surely the practice has dwindled in importance.

We need not be concerned to examine these extra-musical bases. Granting them to be necessary, one is much the same as another. But that is just what many are reluctant to grant. Many are brazen enough to enjoy programme-music frequently in spite of, not on account of, the programme; and some people prefer the advertisements, which are usually in larger print. Both save thinking. But the underlying programme is not what most critics object to. The commonest criticisms which we hear of strictly modern music charge it with a lack of economy, amounting to constant extravagance; a lack of reserve, amounting almost to shamelessness; and a degree of complexity entirely incomprehensible to the average listener, and, if we are to believe careful critics, out of all proportion to the results attained. Of course economy is a great and essential virtue in art, but it is not incompatible with large expenditures. It depends on the size of the fund which is drawn upon. Nor is explicit and forceful utterance incompatible with reserve. As for complexity, it may sometimes be beyond the power of any listener to appreciate. Perhaps only the composer and the conductor can see or hear all the subtleties in an orchestral score. But is such complexity a waste? Not necessarily, for good work is never wasted. Although beauties in a viola part or in the second bassoon may not be obvious to the casual listener, however hard he may listen, they are not necessarily futile. They may, perhaps, be noticed only by the composer, the conductor, and the individual performer, but they are there and they constitute a claim on the respect and affection of future musicians. If all the beauties were hidden, they would be useless, but as gratuitous additional graces they call for approbation. But one may not admire complexity for its own sake. It is far easier to achieve than forceful simplicity.

At a recent performance of a modern symphonic work which was very long and called for nearly all possible familiar musical resources, I recall wondering whether or not it is a bad sign that a composer gets respectful hearing for pretentious trivialities and vulgarities uttered at the top of the many times reinforced brazen lungs of an immense orchestra. There were, indeed, a few minutes of exquisite beauty, but after more than an hour of what seemed an arid waste of dust and dulness. Meanwhile, there were long *crescendos*, with new and cruel percussion instruments working industriously ever louder and faster, but leading up time after time to an absolute musical vacuum. One's hopes were raised to the highest point of expectation; but they were raised only to be frustrated.

It is such unsatisfying work as this which elicits pessimistic forebodings as to the future of music as an independent art. Serious critics and essayists have made vigorous attempts to oust the music of the future from existence as an independent art and to relegate it to the position of a sort of language which is to be used, when it is quite grown up, to express more or less pictorially human happenings or emotions. And there have not been wanting composers to support this hopeless view. The application of pure reason to such emotional phenomena as our pleasure in music results occasionally in something very like nonsense. The arts have different media of expression, but excepting the art of literature, the medium is no spoken or written language. Indeed, artists are apt to regard with some degree of suspicion one who expresses himself well in any other than his own peculiar medium. Amateur is a dread term often applied to such men; and they are very likely to be amateur artists or amateur writers, perhaps both. It is consoling to think that all the words written and spoken about art have never yet influenced creative artists to any discernible extent. Their inspiration or their stimulus must come from within, and, after the preliminary technical progress over the well-trod paths of their artistic forefathers, which progress no great artist has ever yet evaded or avoided, their further advancement is always by empirical and not by logical processes, not logical except in an artistic sense, for logic in art, although very real, is not reducible to words until after it has already become an accomplished fact through empirical or instinctive practice. The evolution of logic in art cannot be foreseen or foretold.

The opera is just now the largest figure on our musical horizon, and opera, always responsive to the latest fashion, has undergone very important typical changes of late years. "Salomé," by Richard Strauss, for instance, is more an extended symphonic poem than opera in the older sense. It is as if scenery, words, and action had been added to the musical resources of such a work as Strauss's "Zarathustra." It is only about twice as long as "Zarathustra." Strauss's "Salomé" and Debussy's "Pelléas and Mélisande" are typical modern musical achievements. In spite of the suavity and popularity of Italian operas of our time and of the operatic traditions of the Italians as a nation, they do not appear to have the importance of the German and French works just mentioned. The two men spoken of seem just now the most active forces in our musical life, and it may throw light upon the music of our own time to compare the two operas with each other, not with other classic or modern works of the same nature; for from such they differ too widely for a comparison to be useful. Old-fashioned people seek in opera a union of speech and song, and each of these two composers has renounced the latter definitely. No human voice gives forth any musically interesting phrase in "Pelléas and Mélisande." In "Salomé" the voices, when used melodically, which is seldom, are treated like instruments, and it is no exaggeration to say that song is relegated entirely to the orchestra. The voices declaim, the orchestra sings. Each opera is a natural continuation of its composer's previous work. Each is an independent growth. Neither composer has influenced the other to a discernible extent. Yet it seems impossible to find any other notable musical work of our own day which does not show the influence of one or the other of these two men.

"Salomé" is in one act and lasts an hour and a half; "Pelléas and Mélisande" is in five acts and lasts about three hours. The difference in time is largely due to the underlying play which determines the form and length of each opera. It may be granted that each of these two works reflects conscientiously the spirit of the text. The shadowy, wistful people of Maeterlinck's drama are faithfully portrayed in the uncertain, keyless music of Debussy, as are the outrageous people of Wilde's play in the extravagant, vociferous music of Strauss. "Pelléas and Mélisande" as a play is perhaps the extreme of mystic symbolism. When reduced to its simplest terms in every-day speech, it may mean anything, everything, or nothing. The motive of the play "Salomé" is frankly an attempt to shock Herod, as tough a sinner as ever was drawn. The object is attained, and it is small wonder that the audience is moved. There seems to be throughout Debussy's work, to speak pathologically, a preponderance of white blood-corpuscles. In our day and generation we want red blood and plenty of it, and we find it in "Salomé," a whole cistern spattered with it. At its first performance in New York so much got on the stage that ladies had to be led out and revived.

There is a great difference in the matter of pure noise. Throughout the whole of "Pelléas and Mélisande" one feels that the orchestra has its mouth stuffed with cotton wool lest it should really make a noise. Most people want a healthy bellow from time to time to show that the orchestra is alive. And in "Salomé" we have an orchestra with its lid entirely removed. The hazy, indeterminate, wistful vagueness which is so much admired in Maeterlinck's poem some people resent in the music. That is too much like an Æolian harp, too purely decorative, too truly subordinate. The orchestra never gets up and takes hold of the situation as it often so frankly does in Strauss's "Salomé." "Pelléas" is a new sensation, perhaps a new art; but it is a little like looking at the stage through colored glass. Undoubtedly the play is the thing.

The musical vocabulary of the two men differs immensely. Many admirers of the modern French school think Strauss's music vulgar because it really has tunes, and because one can almost always tell what key it is in. In the French music the continual evasion of everything we consider obvious becomes monotonous, and after an hour or two furiously unimportant. One longs in vain for a tonal point of departure, for some drawing; but there is only color. In passing it may be said that the play in its form and vocabulary is the exact opposite of the music. Points of departure are not lacking in its construction, and the language is marvellously simple, lucid, and direct.

The matter of tonality remains. The six-tone scale which Debussy loves and uses so much divides the octave into six equal parts. The augmented triad, which he uses with the same frequency, divides the octave into three equal parts. Both devices constitute a definite negation of tonality or the key sense; for we need the recurrence of semitones in any scale which is to be recognizable as having a beginning and an end. It may be that our grandchildren will not want tonality in our sense, and again it may well be that they will prize it more highly than we do. It is hard to imagine what can take its place; certainly there is no substitute for it in music, for the essence of musical form consists chiefly in a departure from and a return to a clearly expressed tonality. A substitute for tonality outside of music would seem a hopeless abandonment of nearly all that makes the music of Beethoven, Bach, and Wagner great to us. Compare Strauss and Debussy in this respect. Each composer has a rich, individual, personal, melodic, and harmonic vocabulary; each offers new and satisfying rhythmic discoveries; each shows us a wealth of new and beautiful color. The differences in melody lie in the greater directness of Strauss's work. His tunes are sometimes garish in their very baldness and simplicity. This is never true of Debussy, to whom a plain tune like the principal dance tune in "Salomé" would seem utterly common and hateful. Polyphony is regarded as the highest, the ultimate development of melody. There seems to be vastly more polyphonic and rhythmic vitality in Strauss's work than in Debussy's. "Salomé" is as alive as an ant-hill. "Pelléas" is more like an oyster-bed, with no actual lack of life, but not much activity.

Harmony has become an attribute of melody, and our harmonic sense, a recent growth, furnishes the only means we have of definitely localizing formal portions of musical structure. Total absence of form is inconceivable in music, and form implies inevitably some degree of formality. This element is always clearly present in Strauss and always purposely absent in Debussy, who steadfastly avoids the indicative mood and confines himself apparently to the subjunctive. At great climaxes Strauss ordinarily seeks a simple triad, Debussy some more than usually obscure and refined dissonance. The harmonic element in Strauss is, perhaps, less refined, but it is less subtle. In Debussy this element is less direct and perhaps less beautiful, but quite distinctly less obvious or common, even if less varied.

Fully aware of inviting the warmest kind of dissent, I venture to suggest that Strauss may be a positive and Debussy a negative force in music, the one greatest in what he does, the other in what he avoids. After all, we cannot get on without the common things of daily life, and, admitting his occasional lapses into the commonplace or something lower, Strauss is the most consummate master of musical expression the world has ever seen; not the greatest composer, but the one most fully able to realize in sound his mental musical conceptions. In the last analysis it is, of course, what a man has to say, not entirely how he says it, which furnishes the basis for a sound judgment of him. We should not be too much impressed by Strauss's skill in writing for great orchestral masses. In itself that signifies little more than ability to use the wealth of orchestral material now available in Germany. Strauss's appetite for orchestra is a little like the Eastport man's appetite for fish. It is easily satisfied and not too extravagant. Much more convincing is the accuracy with which he finds rhythm, melody, harmony, and color to express just the shade of meaning he wishes to convey. To repeat, no musician was ever so well equipped to give to the world his musical creations, and yet since he was a very young man Strauss has produced no pure music, nothing without an extra-musical foundation; and although many of his friends and admirers hope still that he will, he admits frankly that he does not intend to.

Are we, therefore, to believe that music must be pinned down henceforth to its illustrative function? One prefers to think that our living composers are unconsciously intoxicated by the luxuriance and wealth of new and beautiful musical resources which have only recently been placed at their command. They confuse the means with the end. They have not yet learned to use their wealth. They are *nouveaux riches.* The more perfect performers, the more intelligent listeners, the new riches on every side tempt them to concrete rather than to abstract utterance. I believe that in the future the highest flights of composers will be, as they have been in the past, into those ideal, impersonal, ethereal regions where only imagination impels, informs, and creates. As for illustrative music, it must always have one foot firmly fixed on earth. How, then, can it rise to the heavens? Although not yet with us, the new vision will come in the fulness of time; and when it does, the whole world will know and follow it.

Note.—Professor Parker's well-balanced ideas and wise conclusions are of the utmost value. The suggestion that present composers are working in the new medium of modern orchestral color, and have not yet gone much beyond the mastering of the technique of composing in the new style, is most pertinent. The great masters of music amount to less than two dozen in number, so that we need not lose hope if we have had no commanding genius of the pioneer type since Wagner. Debussy and Strauss have prepared the way by experiments. In addition, it is harder to write pure music than to illustrate a programme in tones. One may mention again the case of Brahms, who wrote absolute music of the greatest value in his symphonies, in spite of the programme influence of the romantic school. What he did with the classical orchestra will very likely be done in the future with the fuller modern forces. Professor Parker's words, too, are not those of a speculative dreamer, but come from the pen of a great composer, well informed in the classics, and echoing an earlier school nobly in his own great oratorio, "Hora Novissima."—Ed.

PRONOUNCING DICTIONARY OF MUSICAL TERMS

DIRECTIONS FOR PRONUNCIATION

All Italian, French, and German words are written out phonetically, on the following system:

A as in *far*, represented by *ah.*

The Continental *e* has the sound of *a* in *fare;* it is represented by *eh.*

The Continental *i* has the sound of *e* in *deer;* it is represented by *ee.*

The following vowel sounds have no equivalents in English: French *e*, when not accented, something like the vowel sound in *love.* German *ö* (*o* modified, or *Umlaut*) has nearly the same sound. German *ü* is about half-way between the sound of *o* in *love* and *e* in *deer.* *O* and *u* have the same sound as in English, the *u* sound being represented by *oo*, as in *cool.* Italian *ae* has the sound of long *i* in English. German *ä* is the equivalent of *a* in *air.* German *eu* is sounded like *oi*, as in *toil.*

The following consonantal sounds have no English equivalents: German hard guttural *ach* and soft guttural *ag.* The French sound of *j* is represented by *zh* as nearly as possible. The French nasals *an*, *en*, *in*, *on*, can be represented but very unsatisfactorily in English only by adding a final *g.*

Whenever *ch* is found it is to be sounded like *ch* in *chair.* *C* always has this sound in Italian when followed by *i* or *e.* The Italian *ch*, on the contrary, always has the sound of *k*, or *c* hard, and is thus represented. The Italian *zz* has the sound of *ts* or *ds*, and is thus represented.

With this explanation of the phonetic system adopted to represent the foreign sounds, it is believed that the reader will find no difficulty in acquiring their proper pronunciation.

A PRONOUNCING DICTIONARY OF MUSICAL TERMS

A

A. The 6th of the normal major scale; the 1st of the normal minor scale; the standard by which the orchestra is tuned, given by the oboe.

A, A (It. and Fr.) (*ah*). At, in, by, for, with.

Ab (Ger.). Off. This word is used in organ music to signify the discontinuance of certain stops.

Abacus harmonicus (Lat.). A table of notes; also the arrangement of the keys and pedals of an instrument.

A ballata (It.) (*ah bal-lah'-tah*). In the style of a ballad.

Abandon (Fr.) (*ah-ban'-dong*). Without restraint.

A battuta (It.) (*ah bat-too'-tah*). As beaten; strictly in time.

Abbandonatamente (It.) (*ahb-bahn-do-nah-tah-men'-teh*). Vehemently; violently.

Abbandono (It.) (*ahb-bahn-do'-no*). With passionate expression; with abandon.

Abbellimento (It.) (*ab-bel-lee-men'-to*). Embellishment.

Abbellitura (It.) (*ab-bellee-too'-ra*). Embellishment. Both are derived from—

Abbellire (*abbel-lee'-reh*). To ornament.

Abbreviamenti (It.). Abbreviations in musical notation.

Abbreviation. A system frequently employed in music, by which a portion of a technical term is made to stand for the whole. The following is a list of the abbreviations in most common use; the explanation of each term may be found on reference to the words themselves in their proper places:

Accel.	Accelerando
Accel^{o}	
Acc.	Accompaniment
Accom.	
Accomp.	
Accres.	Accresciamento
Adg^{o} or ad^{o}	Adagio
Ad l.	Ad libitum
Ad lib.	
Affett^{o}	Affettuoso
Affrett^{o}	Affrettando
Ag^{o}	Agitato
Agit^{o}	
All^{o}	Allegro
Allgtt^{o}	Allegretto
All' ott.	All' ottava
All' 8va	
Al seg.	Al segno
And^{no}	Andantino
And^{te}	Andante
Anim^{o}	Animato
Arc.	Coll arco, or arcato
Ard^{o}	Ardito
Arp^{o}	Arpeggio
A t.	A tempo
A tem.	
A temp.	
Aug.	By Augmentation
B.	Bass (voice) Bassoon Contre bass
B. C.	Basso continuo
Brill.	Brillante
C. B.	Col basso
C. D.	Colla destra
C. S.	Colla sinistra
Cad.	Cadence
Cal.	Calando
Can.	Cantoris
Cant.	Canto
Cantab.	Cantabile
Cello	Violoncello
Cemb.	Cembalo
Ch.	Choir organ
Chal.	Chalameau
Clar.	Clarinet
Clar^{tto}	Clarinetto
Clar.	Clarino
Co. so.	Come sopra
Col C.	Col canto
Col ott^{a}	Coll' ottava
Col. vo.	Colla voce
Con esp.	Con espressione
Cor.	Cornet or horn
Cres^{o}	Crescendo
Cresc.	
C. S.	Colla sinistra
C. 8va	Coll' ottava
C^{o} 1mo	Canto primo
Co. 1mo	Come primo
C^{to}	Concerto
D.	Destra, droite
D. C.	Da capo
Dec.	Decani
Decres.	Decrescendo
Delic.	Delicamente
Dest.	Destra
Diap.	Diapasons
Dim.	By diminution
Dim.	Diminuendo
Div.	Divisi
Dol.	Dolce
Dolcis.	Dolcissimo
Dopp. ped.	Doppio pedale
D. S.	Dal segno
Energ.	Energicamente
Espr.	Espressivo
Espres.	
F. or for	Forte
Fag.	Fagotto
Falset.	Falsetto
Ff. or Fff.	Fortissimo
Fl.	Flauto

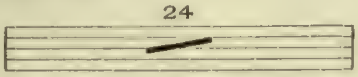
F. O.	Full Organ
F. Org.	
Forz.	Forzando
Fz.	
G.	Gauche
G. O.	Great Organ
G. Org.	
Gt.	
Gr.	Grand
Grando	Grandioso
Grazo	Grazioso
Hauptw.	Hauptwerk
Hptw.	
H. W.	
Haut.	Hautboy
H. C.	Haute contre
Intro.	Introduction
Inv.	Inversion
L.	Left
Leg.	Legato
Leggo	Leggiero
L. H.	Left Hand
Lo.	Loco
Luo.	Luogo
Lusing.	Lusingando
M.	Manual
Main	
Mano	
Maesto	Maestoso
Magg.	Maggiore
Man.	Manuals
Manc.	Mancando
Mando	
Marc.	Marcato
M. D.	Mano diritta Main droite Mano destrâ
M. G.	Main gauche
M. M.	Maelzel's Metronome
M. M. ♩ = 92	The beat of a quarter-note is equal to the pulse of the pendulum of the Metronome said to be Maelzel's, with the weight set at 92.
M. P.	Mezzo piano
MS.	Manuscript or Mano sinistra
Men.	Meno
Mez.	Mezzo
Mf. or Mff.	Mezzo forte
Modto	Moderato
Mus. Bac.	Bachelor of Music
Mus. Doc.	Doctor of Music
M. V.	Mezzo voce
Ob.	Oboe, or Hautbois
Obb.	Obbligato
Oberst.	Oberstimme
Oberw.	Oberwerk
Obw.	
Oh. Ped.	Ohne Pedal
Org.	Organ
8va	Ottava
8a	
8va alta	Ottava alta
8va bas.	Ottava bassa
P.	Piano

Ped.	Pedal
Perd.	Perdendosi
P. F.	Piu forte
Piang.	Piangendo
Pianiss.	Pianissimo
Pizz.	Pizzicato
Pmo.	Pianissimo
PP.	
PPP.	Pianississimo
PPPP	
1ma	Prima (volta)
1mo	Primo
4tte	Quartet
5tte	Quintet
Rall.	Rallentando
Raddol.	Raddolcendo
Recit.	Recitative
Rf., rfz., or rinf.	Rinforzando
R. H.	Right Hand
Ritar.	Ritardando
Riten.	Ritenuto
S.	Senza
𝄋	A sign
Scherz.	Scherzando
2da	Seconda (volta)
2do	Secondo
Seg.	Segue
Sem.	Sempre
Semp.	
7tt	Septet
6tt	Sestet
Sfz.	Sforzando
Sinf.	Sinfonia
Smorz.	Smorzando
S. Int.	Senza interruzione
S. S.	Sensa sordini
S. sord.	
Sos.	Sostenuto
Sost	
Spir.	Spiritoso
S. T.	Senza tempo
Stacc.	Staccato
St. Diap.	Stopped Diapason
String.	Stringendo
Sw.	Swell Organ
Sym.	Symphony
T.	Tenor, tutti, tempo, tendre
T. C.	Tre corde
Tem.	Tempo
Tem. 1o	Tempo primo
Ten.	Tenuto
Timb.	Timballes
Timp.	Timpani
Tr.	Trillo
Trem.	Tremolando
3o	Trio
Tromb.	Trombi
Tromb.	Tromboni
T. S.	Tasto solo
U.	Una
U. C.	Una corde
Unis.	Unisoni
V.	Voce
V.	Volti
Va.	Viola
Var.	Variation

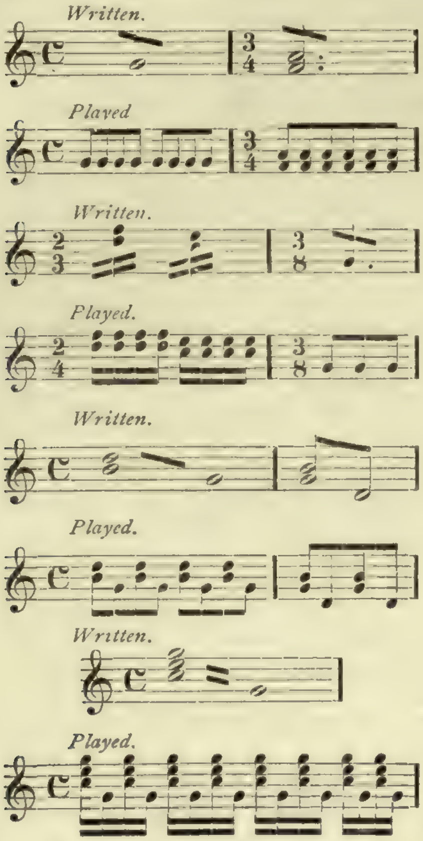
Vcllo	Violoncello
Viv.	Vivace
Vo. Vno. Viol^{o}	Violino
V. S.	Volti subito
V^{ni} VV.	Violini

There are other abbreviations employed in manuscript or printed music, the chief of which are as follows:

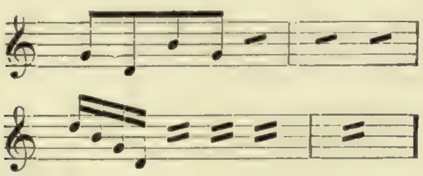
In time, a dash with a figure above signifies the length of the pause in bars, *e.g.:*



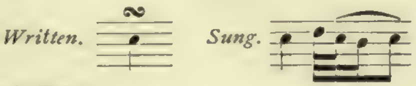
In notes, the trouble of writing a passage in full is saved by the use of abbreviations, *e.g.:*



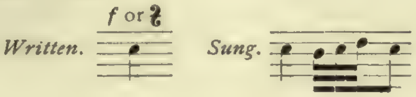
Repetition phrases are thus shortened:



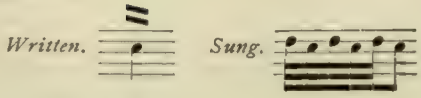
Abbreviations, by signs, of musical graces:
The Turn,



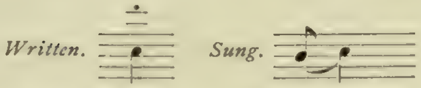
The back Turn,



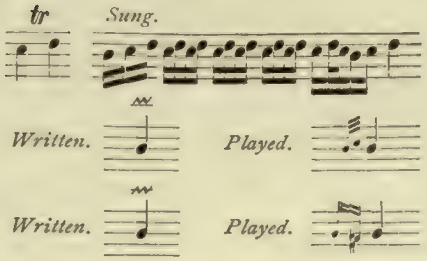
Passing shake,



Beat,



Shake,



Abgestossen (Ger.) (*ap-geh-stoss-en*) [from *abstossen,* to knock off]. Detached; staccato.

Absolute Music. Music independent of words, scenery, acting or "programme."

A capella (*cah-pel'-la*). In church style, *i. e.,* vocal music, unaccompanied.

A capriccio (*cah-pritch'-eo*). Capriciously; without regard to time in performance or to form in construction.

Accelerando (It.) (*at-chel-leh-ran-do*). Hastening the movement (tempo).

Accent. The stress which recurs at regular intervals of time. Its position is indicated by upright strokes called *bars.* The first note inside a bar is always accented. When the bars contain more than one group of notes, which happens in compound time, other accents of lesser force occur on the first note of each group; these are called *secondary* or *subordinate* accents, whilst that just inside the bar is termed the *primary* or *principal* accent. Other accents can be produced at any point by the use of the sign > or *sf.* The throwing of the accent on a normally unaccented portion of the bar is called *syncopation.* A proper grouping of accents will produce rhythm. It is considered a fault if an accented musical note falls on a short syllable.

Acciaccatura (It.) (*at-cheea-ca-too'-ra*). A short grace note, written thus: ♪ takes the place in the harmony of the note it precedes; is played rapidly. [From **Acciaccare** (*at-chee-ac-cá-reh*), to crush or jam together.]

Accidentals. All signs for raising or depressing letters that are not found in the signature.

Accolade (Fr.) (*ac-co-lahd*). A brace enclosing two or more staves. { [From Latin *ad,* to; *collum,* the neck.] To embrace.

Accompagnamento (It.) (*ac-com-pan-ya-men-to*), **Accompagnement** (Fr.) (*ac-com-pang-mongt*), **Accompaniment.** The separate part or parts that accompany a solo or chorus; generally instrumental, but a vocal solo with vocal accompaniment is frequently met with.

Accompaniment ad libitum (Lat.). An accompaniment that may be omitted without injury to the musical effect.

Accompanist or Accompanyist. One who plays or sings an accompaniment to a solo.

Accoppiato (It.) (*ac-cop-pee-ah'-to*). Coupled or joined together.

Accord (Fr.). A chord; agreement in pitch. Mode of tuning a string instrument.

Accordatura (It.) (*ac-cor-da-too'-ra*). The mode of tuning string instruments, as violin, guitar, etc.

Accordion. A small, portable instrument with free reeds.

Achtel (Ger.). Eighth-note.

Achtel Pause (*pow-ze*). Eighth-rest.

Acoustics (*a-koos-tics*) [from Greek *akuo,* to hear]. The science of sound; that which treats of the cause, nature, and phenomena of sound as a branch of physical science.

Action. The mechanism by means of which the hammers of the piano and the valves and stops of the organ are controlled by the performer.

Acuta (Lat.). Acute. A mixture-stop in the organ.

Acute. Pitched high; the opposite of grave.

Adagietto (It.) (*a-da-jee-et'-to*). Diminutive of Adagio; not so slow as Adagio.

Adagio (It.) (*a-da'-jee-o*). Slowly; also a name given to a movement written in that time.

Adagio assai (*as-sah-e*), **Adagio di molto** (*dee mol-to*). Very slowly.

Adagio cantabile (*can-tah'-bee-leh*). Very slow and sustained, as if being sung.

Adagio patetico (*pa-teh'-tee-co*). Slow and with pathos.

Adagio pesante (*peh-san'-teh*). Slow and weighty.

Adagio sostenuto (*sos-teh-noo-to*). Slow and sustained.

Adagissimo (It.). Superlative of Adagio. More than usually slow; very slow indeed.

Added Sixth. A name given to the subdominant chord with the 6th over its fundamental added, thus: F A C D. This explanation of this combination is not now generally accepted.

Addolorato (It.) (*ad-do-lo-rah'-to*). Sorrowful; dolorous.

A demi-jeu (*deh-mee-zheoo*). With half force or play. A direction to use half the power of the instrument, generally used of the organ.

A deux cordes (*doo-cord*). On two strings.

A deux mains (*doo-mang*). By or for two hands.

A deux temps (*doo-tahm*). In 2/4 time.

Adirato (It.) (*ad-ee-rah'-to*). Angrily; irritated.

Adjunct Keys or Scales. Those a fifth above and fifth below the given key or scale. Related scales. The scales or keys of the dominant and subdominant.

Adjunct Notes. Short notes, not essential to the harmony, occurring on unaccented parts of a bar. [Cf. *Auxiliary Notes, Passing Notes.*]

Ad libitum (Lat.). At will. (1) In passages so marked, the time may be altered at the will of the performer. (2) Parts in a score that may be omitted.

A dur (Ger.) (*dure*). A major.

Æolian. The name of one of the Greek scales; also of one of the ecclesiastical scales. Identical with modern A minor without sharped seventh.

Æolian Harp. A shallow, oblong box with gut-strings set in motion by the wind, generally made to fit a window with the lower sash raised enough to admit it. The strings should be tuned in unison.

Äussere Stimmen (Ger.) (*ois-eh-reh stimmen*). The outer parts, as soprano and bass in a chorus, or violin and violoncello in a quartet.

Äusserst (Ger.). Very; extremely.

Äusserst rasch (*rash*). Very quick.

Affabile (It.) (*af-fah'-bee-leh*). Pleasing; affably; agreeably.

Affannato (It.) (*af-fah-nah'-to*) [from *affanno,* anxiety]. Distressfully.

Affannosamente (It.) (*af-fah-no-sah-men'-teh*). Restlessly.

Affannoso (It.) (*af-fah-no-so*). Mournfully.

Affettuosamente (It.) (*af-fet-too-o-sa-men-teh*), **Affetuoso** (It.) (*af-fet-too-o-so*). Affectionately.

Affinity. Connected by relation. Relative keys.

Afflitto (It.) (*af-flit'-to*). Sadly; afflictedly.

Affrettando (It.) (*af-fret-tan'-do*), **Affrettate** (It.) (*af-fret-tah'-teh*), **Affrettore** (It.) (*af-fret-to'-reh*). Hastening the time.

Agevole (It.) (*a-jeh'-vo-leh*), **Agevolezza** (It.) (*a-jeh-vo-letz'-ah*). With lightness or agility.

Agilmente (It.) (*a-jil-men'-teh*), **Agilmento** (It.). In a lively, cheerful manner.

Agitamento (It.) (*a-jee-tah-men'-to*). Restlessness.

Agitato (It.) (*a-jee-tah'-to*). Agitated. To sing or play in an agitated, hurried manner.

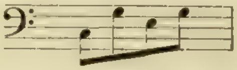
Air. A tune, song, melody.

Ais (Ger.) (*a-iss*). A sharp.

A la. In the manner of, as **a la chasse** (*shass*). Like a hunt; hunting song.

A la mesure (Fr.) (*meh-zoor*). In time. Same as *A tempo* and *A battuta.*

Alberti Bass. Broken chords arranged thus:



So called from the name of its reputed inventor, Domenico Alberti.

Al' loco. At the place. Used after the direction to play 8th higher or lower.

Al piacere. See *A piacere.*

Al rigore di (or **del**) **tempo** (*ree-go-reh dee tempo*). In strict time.

Al scozzese (*scots-zeh-zeh*). In Scotch style.

Al segno (*sen-yo*). To the sign. A direction to return to the sign 𝄋. **D'al segno,** from the sign, is used with the same intention.

All' antico (*an'-tee-ko*). In ancient style.

All' ottava (*ot-tah-vah*). When *over* the notes, play octave higher than written; when *under,* an octave lower. In orchestral scores it means that one instrument is to play in octaves with another.

All' unisono. At unison.

Alla (It.). Written Al. or All. before words beginning with a vowel. Like; in the style of.

Alla breve (It.) (*al-lah breh'-veh*). This was originally 4/2 rhythm, so called from the fact that one *breve,* or double-whole-note, filled each measure. To-day the term is more generally applied to 2/2 rhythm, marked 𝄵.

Alla caccia (It.) (*cat-chia*). In hunting style.

Alla camera (It.) (*ca'-meh-rah*). In chamber-music style.

Alla capella. In church style. Also *A capella.*

Alla deritta. By degrees.

Alla hanacca (*ha-nak-ka*). In the manner of a hanacca.

Alla marcia (*mar'-chee-a*). In march style.

Alla mente (*men-teh*). Extemporaneous.

Alla militare (*mee-lee-tah-reh*). In military style.

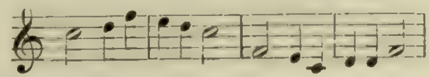
Alla moderno. In modern style.

Alla Palestrina. In the style of Palestrina, *i.e.,* strict C. P. without instrumental accompaniment.

Alla polacca. Like a polacca or polonaise.

Alla quinta. At the fifth.

Alla rovescio (*ro-veh'-shee-o*). By contrary motion or reverse motion, as when a phrase is imitated with the movement of the intervals inverted. Example:



Alla siciliana (*see-chee-lee-ah'-nah*). In the style of a Siciliana, *q. v.*

Alla stretta. Like a stretto, *q. v.*

Alla turca. In Turkish style.

Alla zingaro. In Gypsy style.

Alla zoppa. Lamely; halting.

Allegramente (It.) (*al-leh-grah-men'-teh*). Joyfully.

Allegretto (It.) (*al-leh-gret'-to*). Diminutive of *Allegro.* (1) Slower than Allegro. (2) A movement in this time.

Allegrettino (It.) (*al-leh-gret-tee'-no*). Diminutive of *Allegretto.* (1) Not so fast as Allegretto. (2) A short Allegretto movement.

Allegro (It.) (*al-leh-gro*). (Lit., joyful.) Quick, lively. The word is occasionally employed to describe a whole movement of a quartet, sonata, or symphony. In music it is sometimes qualified as:

- Allegro agitato (It.). Quick and in an excited manner.
- Allegro assai (It.). Literally, fast enough. A quicker motion than simple allegro.
- Allegro commodo or comodo (It.). An easy, graceful allegro.
- Allegro con brio (It.). Quickly and with spirit.
- Allegro con fuoco (It.). Rapidly and with fire.
- Allegro con moto (It.). With sustained joyfulness.
- Allegro con spirito (It.). Joyfully and with spirit.
- Allegro di bravura (It.). A movement full of executive difficulties intended to exhibit the capacity of the singer or player.
- Allegro di molto (It.). Exceedingly quick.
- Allegro furioso (It.). Rapidly and with fury.
- Allegro giusto (It.). In quick but steady time.
- Allegro ma grazioso (It.). Lively and with graceful motion.
- Allegro ma non presto (It.). Rapidly, but not too fast.
- Allegro ma non tanto (It.). Quickly, but not too much so.
- Allegro ma non troppo (It.). Lively, but not too fast.
- Allegro moderato (It.). Moderately quick.
- Allegro molto (It.). Very quick.
- Allegro risoluto (It.). Lively and with firmness and decision.
- Allegro veloce (It.). Lively and with speed.
- Allegro vivace (It.). Lively and brisk.
- Allegro vivo (It.). Quick and lively.

Allemande (Fr.) (*almain, allemaigne*). A German dance (or some authorities say French), originally in duple time. Adopted as one of the movements in the Suite by Bach, Handel, and others, and written in $\frac{4}{4}$ time.

Allentamento (It.) (*al-len-tah-men-to*), **Allentato** (It.) (*al-len-tah-to*), **Allentando** (It.) (*al-len-tan-do*). Giving way; slackening the time.

Allmählig (Ger.) (*all-may-lig*). Gradually; by degrees.

Alpenhorn or **Alphorn.** A wooden horn slightly curved, 4 to 8 feet long, used by the Swiss herdsmen.

Alt (Ger.). The alto voice or part.

Alt-Clarinette. Alto clarionet. Its pitch is a 5th below the ordinary clarionet.

Alt-Geige. The viola.

Alt-Oboe. Oboe de caccia, *q. v.*

Alt-Posaune (*po-zow-neh*). Alto trombone.

Alterato (It.) (*al-teh-rah'-to*), **Altéré** (Fr.) (*al-teh-reh*). Changed; altered.

Altered. Said of intervals, the normal condition of which in a scale or chord is changed.

Alternativo (It.) (*al-ter-nah-tee'-vo*). An alternate. A part of a movement to be played alternately with others. This name is frequently given to the second trio of a Scherzo in chamber music when (as is unusual) a second trio is added.

Altissimo (It.). The highest.

Alto (It.). High, loud. Originally applied to high male voices, now generally to the lowest female voice. Also applied to the viola (or tenor violin).

Alto Clef. The C clef on the third line, used for the viola, alto trombone, and (in Europe) for the alto voice.

Altra, Altre, Altri, Altro (It.) (masculine and feminine forms in the singular and plural). Other, others.

Amabile (It.) (*ah-mah'-bee-leh*). Amiably, sweetly, tenderly.

Amarevole (It.) (*ah-mah-reh'-vo-leh*). Sad, bitter.

Amateur (Fr.) (*a-mah-toor*). A lover of art. Generally applied to one who does not follow it professionally.

Ambrosian Chant. The system of church music introduced by Ambrose of Milan in the fourth century.

Ambrosian Hymn. A name given to the Te Deum on account of the belief—now known to be erroneous—that it was written by Ambrose of Milan.

Âme (Fr.) (*am*). Soul. The French name for the sound-post of instruments of the violin family.

American Organ. The English name for American reed organs, in which the air is drawn through instead of being forced through the reeds, as in the usual European system.

A mezza voce (It.) (*met-za vo-chee*). With half voice.

A moll (Ger.). A soft, *i. e.*, A minor.

Amorevole (It.) (*a-mor-eh'-vol-eh*), **Amorevolmente** (It.), **Amorosamente** (It.), **Amoroso** (It.). Lovingly; tenderly; amorously.

Amusement (Fr.) (*a-mooz-mong*). A light composition; a divertimento.

Anche (Fr.) (*onsh*). A reed of organ-pipe, or mouth-piece of oboe, clarionet, etc. **Jeu-d'anche,** reed-stop. **Ancia** (It.) (*an-chee-ah*). Italian form of the same word.

Anche (It.) (*an-keh*). Also; yet; still.

Anche piu moto. Still or yet faster.

Ancor (It.). Also; yet; still; used in the same way as Anche.

Ancora (It.). Again. Fr., *encore.*

Andächtig (Ger.) (*an-daych-tig*). Devoutly.

Andamento (It.) (*an-da-men'-to*). Movement; the coda to a long fugue theme frequently dropped in the "working out."

Andante (It.) [from *andare,* to walk or go slowly]. A slow movement; quiet, peaceful tempo.

Andante affettuoso. Slow, with tenderness.

Andante cantabile (*can-tah'-bee-leh*). Slow and singing.

Andante con moto. Slow, but with a little motion.

Andante grazioso. Slow and graceful.

Andante maestoso. Slow and majestic.

Andante non troppo or **ma non troppo.** Slow, but not too slow.

Andante pastorale. Slow, in pastoral style.

Andante sostenuto (It.) (*sos-teh-noo'-to*). Slow, with smoothness.

Andantemente (It.). Like an Andante.

Andantino (It.) (*an-dan-tee'-no*). A diminutive of *Andante.* A little faster than Andante (some say slower, but the Italian dictionaries say faster).

Anelantemente (It.) (*ah-neh-lan-teh-men'-teh*). Ardently; eagerly.

Anfang (Ger.). Beginning.

Anfangsgründe (Ger.). Rudiments.

Anfangs-Ritornel (Ger.). Introductory symphony.

Angenehm (Ger.) (*an'-geh-nehm*). Pleasing; agreeable.

Anglaise (Fr.) (*on-glehs*), **Anglico** (It.) (*an'-glee-ko*). The English country dance.

Angel'ica (Lat.). The vox angelica.

Angel'ique (Fr.) (*on-jeh-leek*). Voix angelique, angel voice, name of an organ-stop. Also called Voix Céleste (Fr.) (*vo-a seh-lest*). Celestial voice.

Angosciosamente (It.) (*an-go-shee-o-sa-men'-teh*), **Angoscioso** (It.) (*an-go-shee-o'-so*). Painfully; with anguish.

Anhang (Ger.) [*anhängen*, to hang to]. Coda.

Anima (It.) (*ah'-nee-mah*), **Animato** (It.) (*ah-nee-mah'-to*), **Animando** (It.). Soul; spirit; life; lively with animation.

Animosamente (It.) (*ah-nee-mo-sah-men'-teh*), **Animosissimo** (It.) or **Animosissamente.** Very energetic; boldly.

Animoso (It.). Spiritedly; energetically.

Anlage (Ger.) (*an-lah'-geh*). The plan of a composition.

Anleitung (Ger.) (*an-ley'-toong*). Direction; guidance; preface.

Anmuth (Ger.) (*an-moot*). Sweetness; grace; charm.

Anmuthig (Ger.). Sweetly; gracefully.

Ansatz (Ger.). (1) Attack. (2) Position of mouth in singing. (3) Position of lips in blowing a wind instrument. See *Embouchure*.

Anschlag (Ger.). Touch, as applied to piano and other keyed instruments.

Anschwellen (Ger.) (*an-shvel-len*). To increase in loudness; crescendo.

Antecedent [Lat. *ante, cado*, to fall before]. The subject or theme proposed for imitation; the subject of a fugue. The reply or imitation is called the consequent.

Anthem, * ănthĕme, * ăntĕm, *s.* [In A. S. *antefen*, a hymn sung in alternate parts, an anthem; O. Fr., *anthame, antene, antienne, antevene;* Prov., *antifene, antifona;* Sp. and It., *antifona;* Low Lat., *antiphona;* from Gr. ἀντίφωνον (*antiphōnon*), an antiphon, an anthem; ἀντίφωνος (*antiphōnos*), sounding contrary, . . . responsive to; ἀντί (*anti*), opposite to, contrary to; φωνή (*phōnē*), a sound, a tone.]

*(1) *Originally:* A hymn sung "against" another hymn; in other words, a hymn in alternate parts, the one sung by one side of the choir, the other by the other.

"*Anthem*, a divine song sung alternately by two opposite choirs and choruses.',—*Glossog. Nov.* 2d ed. (1719).

(2) *Now:* A portion of Scripture or of the Liturgy, set to music, and sung or chanted.

There are three kinds of anthems: (1) A verse anthem, which in general has only one voice to a part; (2) a full anthem with verse, the latter performed by single voice, the former by all the choir; (3) a full anthem, performed by all the choir.

Anthropoglossa [Gr. *anthropos*, man; *glossa*, the tongue]. Like the human voice; the vox humana stop in the organ.

Anticipation [Lat. *ante*, before; *capio*, to take]. To introduce a note belonging to the next chord before leaving the preceding chord.

Antiphon [Gr. *anti*, against; *phoneo*, to sing]. A short sentence or anthem sung before and after the psalter for the day.

Antiphony. The responsive singing of two choirs generally placed on opposite sides of the chancel, one called the Decani, on the Dean's side of the chancel, the other the Cantoris, on the precentor's or leader's side. The verses of the psalms are sung by the choirs alternately, but the Gloria by the united choirs.

Anwachsend (Ger.) (*an-vach-sent*). Swelling; crescendo.

Aperto (It.) (*ah-pehr-to*). Open. Direction to use the damper ("loud") pedal.

A piacere (*pee-ah-cheh'-reh*), or **Al piacer**, or **A piacimento** (*pee-ah-chee-men'-to*). At pleasure.

A poco a poco (It.). Little by little.

A poco piu lento (It.). A little slower.

A poco piu mosso (It.). A little faster.

Appassionata (It.) (*ap-pas-sion-ah'-tah*), **Appassionamento** (It.). With strong passion or emotion.

Appassionatamente (It.). Impassioned.

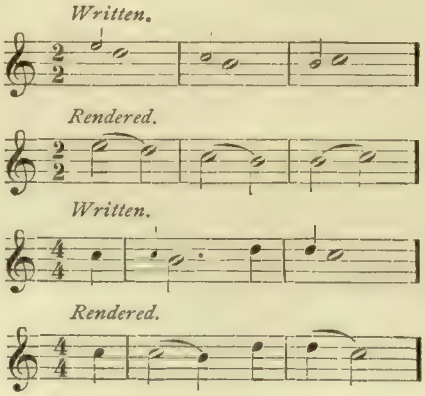
Appenato (It.) (*ap-peh-nah'-to*). Distressfully.

Applicatur (Ger.) (*ap-plee-ka-toor'*). The fingering of a musical instrument.

Appoggiando (It.) (*ap-pod-je-an'-do*). Leaning upon; suspended notes.

Appoggiato (It.). Retardations; syncopations.

Appoggiatura (It.) (*ap-pod-jea-too'-rah*). To lean against. An ornamental note foreign to the harmony, one degree above or below a member of the chord, always on an accent or on a beat. It takes half the value of the note it precedes, but if the note it precedes is dotted, it takes two-thirds of its value.



The modern practice is to write as rendered, thus avoiding any confusion between the appoggiatura and the acciaccatura.

A punto (It.). Accurate, strict time.

A punto d'arco (It.). With the point of the bow.

A quatre mains (Fr.) (*katr-mang*). For four hands.

A quattro mani (It.) (*kwat-tro mah-nee*). For four hands.

Arcato (It.) (*ar-kah'-to*). With the bow; a direction to resume the bow after pizzicato.

Arco (It.). The bow.

Ardente (It.) (*ar-den-teh*). Ardent; fiery.

Ardente (Fr.) (*ar-dongt*). Ardently.

Ardito (It.) (*ar-dee-to*). Ardently; boldly.

Aretinian Syllables. *Ut, re, mi, fa, sol, la,* given by Guido Aretinus to the hexachord. *Ut* was changed to *do*, as being a better vowel for solmization.

Aria (It.) (*ah'-ree-ah*). Air; song. In form the aria consists of three members: Part I, a more or less elaborate melody in the tonic key. Part II, another melody in a related key. Part III, a repetition of the first melody, to which a coda is generally added.

Aria buffa (It.) (*boof'-fah*). An aria with humorous words.

Aria concertante (It.) (*con-cher-tan'-teh*). An aria with obbligato accompaniment of instruments.

Aria di bravura (It.) (*dee-brah-voo'-rah*) or **d'abilita** (*d'ah-bee-lee-tah*). An aria with difficult, showy passages.

Aria fugato (It.) (*foo-gah'-to*). An aria with an accompaniment written in fugue style.

Aria parlante (It.) (*par-lan'-teh*). Literally a speaking aria, one in which the music is designed for declamatory effect. The aria parlante was the precursor of the recitative.

Arietta (It.) (*ah-ree-et'-ta*). A small aria, less elaborate than the aria.

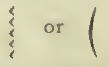
Arioso (It.) (*ah-ree-o'-so*). A short melody at the end of or in the course of a recitation.

Armonia (It.) (*ar-mo'-nee-ah*). Harmony.

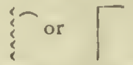
Armoniosamente (It.) (*ar-mo-nee-o-sa-men'-teh*), **Armonioso** (It.) (*ar-mo-nee-o'-so*). Harmonious; harmoniously.

Arpa (It.) (*ar'-pah*). Harp.

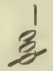
Arpège (Fr.) (*ar-pehzh'*), **Arpeggio** (It.) (*ar-ped-jeeo*). In harp style. In piano music a direction to play the notes of a chord in rapid succession from the lowest upward. Indicated by



A reversed arpeggio is indicated by



In old music the arpeggio is sometimes indicated thus:



Arpeggiando (It.) (*ar-ped'-jee-an-do*). In harp style.

Arpeggiato (It.) (*ar-ped-jee-a'-to*). Arpeggiated.

Arrangement (Fr.) (*ar-ranzh-mong*). A piece of music written for one or more instruments or voices adapted to other instruments or voices. Also called Transcription.

Ar'sis (Gk.). The unaccented or up beat; the reverse of Thesis, the accented or down beat.

Articolato (It.) (*ar-tik-ko-lah'-to*). Articulated distinctly.

Artig (Ger.) (*ahr-teech*). Neat, pretty, unaffected.

As (Ger.). A flat. **As dur** (*doohr*), A flat major. **As moll,** A flat minor.

Assai (It.) (*as-sah'-ee*). Very, extremely, as Allegro assai, very fast. Adagio assai, very slow.

Assez (Fr.) (*as-seh*). Rather, as **Assez vite** (*veet*), rather quick, or quick enough.

Assoluto (masc.), **Assoluta** (fem.) (It.) (*as-so-loo'-to*). Absolute. Applied to the leading singers of an opera troupe, as Prima donna assoluta, first lady absolute; Prima uomo assoluto, first man absolute.

A suo arbitrio (*soo-oh ar-bee'-tre-o*). At your will.

A tempo (*tem'-po*). In time. A direction to resume strict time after *Rall.* or *Rit., q. v.*

A tempo giusto (*joos'-to*). In strict time.

A tempo rubato (*roo-bah'-to*). In stolen time, *i. e.,* retarding and hurrying the time irregularly.

A tre corde (*tray*). On three strings.

Attacca (It.) (*at-tak'-ka*). Attack. Begin the next movement with slight or with no pause.

Attacca subito (It.) (*soo-bee-to*). Attack quickly, without pause.

Attacco (It.), **Attaque** (Fr.) (*at-tak'*). The motive or theme of an imitation or short fugal subject.

Attaquer (Fr.) (*at-tåk-keh*). Same as *Attacca.*

Attack. The manner of beginning a phrase or piece; refers generally to the promptness or firmness of the performer or performers.

Attendant Keys. The keys of the 4th and 5th above, and the relative minors of the principal key and these two major relations, as C F G
Rel. minors A D E

Aubade (Fr.) (*o-bad'*). Morning music; the opposite of *Serenade,* evening music.

Audace (Fr.) (*o-dass*). Bold, audacious.

Aufführung (Ger.) (*owf-fee-roonk*). Performance; representation of an opera.

Aufgeregt (Ger.) (*geh-rehgt*). With agitation.

Aufgeweckt (Ger.) (*geh-vekt*). With animation.

Aufhalten (Ger.) (*hol-ten*). To suspend (of dissonances). Also, to hold back or retard (of time).

Aufhaltung (Ger.) (*hol-toonk*). Suspension.

Auflösen (Ger.) (*leh-zen*). To let loose; resolve a dissonance.

Auflösungszeichen (Ger.) (*leh-soonks-tzeich-en*). Releasing sign; the ♮.

Aufschlag (Ger.). Up beat.

Aufschwung (Ger.) (*owf-shvoonk*). Soaring, elevation.

Aufstrich (Ger.). Up bow.

Auftakt (Ger.). The unaccented part of the measure, or the fraction of a measure, at the beginning of a piece.

Augmentation. When the theme of a fugue or imitation is given in notes of double or quadruple the length of those in its original form.

Augmented. (1) Any interval greater than perfect or major. (2) A theme written in notes of greater value than in its original form.

Augmented Sixth Chord. Called also extreme sharp sixth; superfluous sixth; when formed thus, A♭ C F♯, the Italian sixth; thus, A♭ C D F♯, the French sixth; thus, A♭ C E♭ F♯, the German sixth.

Augmenter (Fr.) (*og-mong-teh*). To increase in force. Same as *Crescendo.*

Ausarbeitung (Ger.) (*ows'-ar-bye-toonk*). Development; the working out of a fugue or sonata, etc.

Ausdruck (Ger.) (*drook*). Expression.

Ausdrucksvoll (Ger.). With expression; literally, full of expression.

Ausführung (Ger.) (*fee-roonk*). Execution; manner of performance.

Ausweichung (Ger.) (*veich-oonk*). Literally, evasion; modulation; change of key.

Authentic. The Ambrosian scales. A melody that lies between the keynote and its octave is called authentic. One that lies between the fourth below and the fifth above the keynote is called plagal. These terms are only used in the ecclesiastical modes.

Authentic. The church scales beginning and ending on any given tonic (except B).

Authentic Cadence. Tonic preceded by dominant.

Autoharp. A modern instrument resembling a zither, of easy performance. The plectrum is drawn across all the strings at once, and those that it is not desired to sound are silenced by a series of dampers controlled by the left hand of the player.

Auxiliary Note. Grace note; appoggiatura.

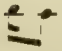
Auxiliary Scales. Related scales.

B

B. The seventh or leading tone of the natural major scale; in German, the note or key of B♭, B♮ being called H.

Baborak or **Baboracka.** A Bohemian dance.

Backfall. An ornament in harpsichord or lute music, written

played 

Badinage (Fr.) (*bah-dee-naje*). Banter; raillery.

Bagatelle (Fr.) (*bah-gah-tell*). A trifle; a name frequently given to short pieces of music.

Bagpipe. An instrument consisting of a leather bag into which air is forced either from a bellows or by the mouth of the player; furnished with from two to four pipes, one pipe with double reed pierced with holes, upon which the melody is played, called in Scotland the chanter; the remaining pipes, with single reeds, called drones, sound continuously the first and fifth of the scale or first, fifth and octave.

Bajadere or **Bayadere** (*by-a-dehr*). East Indian dancing girl.

Bakkia (*bak-kee-ah*). A Kamchadale dance.

Balabile (It.) (*bah-lah-bee′-leh*). Any piece of music written for dancing purposes.

Ballad. A simple song, originally a song to accompany dancing; derived from the low Latin word *ballare,* to dance; in its French form, *ballade,* it is used by modern composers as a title for extended lyric compositions, as the ballades of Chopin.

Balladenmässig (Ger.) (*bal-la′-den-meh-sich*). In ballad style.

Ballad-opera. An opera made up of simple songs, and without recitative.

Balafo (*bah-lah-fo*). An African instrument resembling the xylophone; a South American variety is called the marimba.

Balalaika (Russ.) (*bah-lah-lye′-ka*). A Russian guitar with three or four strings, the body triangular.

Ballata (It). A ballad.

Ballerina (It.) (*bal-leh-ree′-nah*). A female ballet dancer.

Ballet (Eng.), called also *Fa-la.* An old form of part song in simple counterpoint.

Ballet (Fr.) (*bal-leh*). A combination of music and dancing, designed to tell a story in pantomime.

Balletto (It.) (*bal-let′-to*). A ballet. Used as a name for a movement by Bach.

Ballo (It.). A dance; a ball.

Ballo in maschera (*mas-keh-rah*). Masked ball.

Band. (1) A company of instrumentalists. (2) The term is used to distinguish the various groups of instruments in the orchestra; as, string band, wood band, brass band. (3) The commonest use of the word is as applied to a company of players on brass instruments. (4) A band composed of wood and brass instruments is called a harmony band.

Band (Ger.) (*bont*). A volume; a part.

Banda (It.) (*ban-dah*). A band.

Bandola (*ban-do′-lah*). A variety of mandolin.

Bandora (Fr.) (*ban-do′-rah*), **Bandore** (Eng.), **Pandoura** (Gk). An obsolete instrument of the guitar family.

Bandurria (Span.) (*ban-door-ree-ah*). A variety of guitar with wire strings.

Banger, Bania, Banja, Banjo. An instrument resembling a guitar, with a circular body, consisting of a broad hoop of wood covered with parchment, generally provided with five strings. The modern banjo is furnished with frets and with a screw mechanism to tighten the parchment.

Bar. A line drawn across the staff or staves to divide the music into portions of equal duration. The portion enclosed between two bars is called a measure. The almost universal custom of musicians, however, is to use *bar* in the sense of measure.

Barbaro (It.) (*bar′-bah-ro*). Savagely; ferocious.

Barbiton (Gk.). (1) A variety of lyre. (2) A string instrument resembling the violoncello (obsolete).

Barcarole, Barcarolle (Fr.) (*bar-ca-rol*), **Barcarola** (It.) (*bar-ca-ro-lah*), **Barcaruola** (It.) (*bar-ca-roo-o-la*). A boat-song; gondolier's song; vocal or instrumental compositions in the style of the Venetian gondoliers' songs.

Barem (Ger.) (*bah-rehm*). A soft organ-stop; closed pipes of eight- or sixteen-foot tone.

Bargaret (Fr.) (*bar-gah-reh*), **Barginet** (Fr.) (*bar-zhee-neh*), **Berginet** (Fr.) (*behr-zhee-neh*), **Bergiret** (Fr.) (*behr-zhee-reh*). A shepherd's song; pastoral song. From *berger* (Fr.), a shepherd.

Baribasso (It.). A deep bass voice.

Bariolage (Fr.) (*bah-ree-o-laje*). A medley; a series of cadenzas.

Baritenor. A low tenor.

Baritone. A brass instrument; a clarionet of low pitch; an obsolete variety of the viol family; the male voice ranging between bass and tenor (also written barytone); the F clef on the third line (not used now).

Barocco (It), **Barock** (Ger.), **Baroque** (Fr.) (*ba-rok*). Irregular; whimsical; unusual.

Barquade, Barquarde (Fr.) (*bar-kad, bar-kard*). Same as *Barcarole.*

Barré (Fr.) (*bar-reh′*). In guitar playing, pressing the first finger of the left hand across all the strings; the finger acts as a temporary "nut," raising the pitch of the strings.

Barre (Fr.) (*bar*). Bar.

Barre de répétition. A double bar with repeat marks.

Bas dessus (Fr.) (*bah-des-soo′*). The mezzo-soprano voice.

Base. Old way of writing bass.

Bass, Basso (It.), **Basse** (Fr.), **Bass** (Ger.). Low; deep.

Basse chantante (Fr.) (*shan-tont*). Baritone voice.

Basse chiffrée (Fr.) (*shif-freh*). Figured bass.

Basse continué (Fr.). Same as *Figured Bass.*

Basse de cremone (Fr.) (*creh-mone*). Bassoon.

Basse d'harmonie (Fr.) (*d'ar-mo-nee*). The ophicleide.

Basse de hautbois (Fr.). The English horn.

Basse de viole (Fr.). Violoncello.

Basse de violon. The double bass.

Basse taille (Fr.) (*tah-ee*). Baritone voice.

Bass-bar. A strip of wood glued to the belly of instruments of the violin family under the lowest string.

Bass Clef. The F clef on the fourth line.

Bass-Flöte (Ger.) (*fla-teh*). A low-pitch flute.

Bass-Geige (Ger.). The violoncello.

Bass-Pommer (Ger.). An obsolete ancestor of the bassoon.

Bass-Posaune (Ger.) (*po-zow-neh*). Bass trombone.

Bass-Schlüssel (Ger.) (*schlis-sel*). Bass clef.

Bass-Stimme (Ger.) (*stim-meh*). Bass voice or part.

Bass Tuba. A brass instrument of low pitch.

Bass Viol. The largest viol of a set or "chest" of viols.

Bass Voice. The lowest male voice.

Basset Horn. A variety of the clarionet, ranging from F below bass staff to C above treble staff; rich quality of tone; a favorite of Mozart, who used it in several of his operas and in his Requiem Mass.

Bassetto (It.). An eight- or sixteen-foot reed-stop in the organ; obsolete name for viola.

Basso (It.). The lowest part; a bass singer.

Basso buffo (It.). A comic bass singer.

Basso cantante (It.) (*can-tan'-teh*). A vocal or singing bass.

Basso concertante (It.) (*con-cher-tan'-teh*). The principal bass that accompanies solos and recitatives.

Basso continuo (It.). A figured bass.

Basso obbligato (It.) (*ob-blee-gah'-to*). An essential bass; one that may not be dispensed with.

Basso ostinato (It.) (*os-tee-nah'-to*). Literally, obstinate bass; a continuously repeated bass with constant variation of the upper parts; generally used as the foundation of that member of the suite called the Passacaglio.

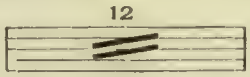
Basso profundo (It.). A very deep, heavy bass voice.

Basso ripieno (It.) (*ree-pee-eh'-no*). A "filling up" bass. See *Ripieno*.

Bassoon, Basson (Fr.), **Fagotto** (It.), **Fagott** (Ger.). A wood-wind instrument with double reed; the bass of the wind band; compass from B♭ below bass staff to B♭ in treble staff (two or three higher notes are possible).

Basson quinte (Fr.) (*kangt*). A bassoon a fifth higher than the preceding.

Bâton (Fr.). (1) The stick used by a conductor; also, figuratively, his method of conducting. (2) A pause of several measures, signified thus



in modern music, viz.: one or two heavy diagonal lines with figures over to indicate the number of bars rest.

Batterie (Fr.) (*bat-teh-ree*). (1) The roll on the drum. (2) Repeated or broken chords played staccato. (3) Striking instead of plucking the strings of the guitar.

Battuta (It.) (*bat-too'-tah*). A measure or bar.

Bauerpfeife (Ger.) (*bower-pfifeh*). An 8-foot organ-stop of small scale.

Baxoncillo (Sp.) (*bah-hon-theel'-yo*). Open diapason.

Bayadere. See *Bajadere.*

Bayles (Sp.) (*bahl-yehs*). Comic dancing songs.

Bearings or **Bearing Notes.** The notes first tuned by an organ- or piano-tuner as a guide to the rest.

Beat. (1) The motion of the hand or baton by which the time (rate of movement) of a piece is regulated. (2) The equal parts into which a measure is divided. (3) The throbbing heard when two sounds not exactly in unison are heard together. (Beats are also produced by other intervals.)

Bebung (Ger.) (*beh-boonk*). Trembling; an effect obtained on the obsolete clavichord by rapidly vibrating the finger up and down without raising it from the key; the tremolo-stop in an organ.

Becken (Ger.). Cymbals.

Begeisterung (Ger.) (*be-geis'-te-roonk*). Spirit; excitement.

Begleitung (Ger.) (*be-glei'-toonk*). Accompaniment.

Beklemmt (Ger.) (*beh-klemt'*). Anxious; oppressed.

Bell. (1) A cup-shaped metal instrument. (2) The cup-shaped end of brass and some wood instruments.

Bell Diapason, Bell Gamba. Organ-stops with bell-shaped mouth.

Bellezza (It.) (*bel-let'-za*). Beauty of expression.

Bellicosamente (It.) (*bel-le-co-sa-men'-teh*). In a warlike manner; martially.

Belly. The upper side of instruments of the violin and guitar families.

Bémol (Fr.) (*beh-mol*). The sign ♭.

Ben (It.) (*behn*). Well; as, **ben marcato,** well marked.

Bene placito (It.) (*beh-neh pla-chee'-to*). At pleasure.

Béquarre or **Bécarre** (Fr.) (*beh-kar*). The sign ♮.

Berceuse (Fr.) (*behr-soos*). A cradle-song; lullaby.

Bergomask or **Bergamask.** A lively dance in triple time.

Bes (Ger.) (*behs*). B double flat.

Bestimmt (Ger.). With energy; con energia.

Bewegt (Ger.) (*beh-vehgt'*). Moved; with emotion; con moto.

Bewegung (Ger.) (*beh-veh'-goonk*). Motion.

Bien-chanté (Fr.) (*be-ang-shong-teh*). Literally, well sung; smoothly; cantabile.

Bifara (Lat.). An organ-stop; same as *Vox angelica;* two pipes not in perfect unison.

Binary Form. A movement founded on two principal themes.

Binary Measure. A measure with two beats.

Bind. A tie. The same sign, when over two or more notes on different degrees, is called a slur.

Bis (Lat.). Twice. When placed over a short passage, inclosed thus, $\overset{\frown}{\text{Bis}}$ signifies that it is to be played twice.

Bit. A small piece of tube used to lengthen the trumpet or other brass instrument to alter the pitch.

Bizzarramente (It.) (*bid-zarra-mente*), **Bizzaria** (It.) (*bid-zarria*), **Bizzaro** (It.) (*bid-zarro*). Bizarre; fantastic; odd; droll.

Blanche (Fr.) (*blongsh*). A half-note; minim.

Blanche pointée (*poin-teh*). A dotted half-note.

Blase-Instrument (Ger.) (*blah-zeh*). Wind instrument.

Bob. A technical term in bell ringing.

Bocca (It.). The mouth. **Con bocca chiusa** (*kee-oo-sa*), with closed mouth; humming.

Bocca ridente (It.) (*ree-den'-teh*). Smiling mouth; the proper position of the mouth in singing.

Bocktriller (Ger.). A bad trill. (Literally, goat's bleat.)

Bois (Fr.) (*bo-a*). Wood. **Les bois,** the wood wind.

Bolero (Sp.) (*bo-leh-ro*). Spanish dance in $\frac{3}{4}$ time; also called **Cachuca** (*ka-choo-ka*).

Bombard, An 8 or 16-foot reed-stop in the organ.

Bombardon. A large, deep-toned brass instrument.

Bouché (masc.), **Bouchée** (fem.) (Fr.) (*boo-sheh*). Closed. Applied to organ-stops with closed mouth.

Bouffe (Fr.) (*boof*). Comic.

Bourdon. (1) A closed organ-stop of 16 or 32-foot tone. (2) In France also 4 and 8-foot stops, analogous to the stop diapason, are so called. (3) A drone bass. (4) The largest bell of a chime.

Bourrée (Fr.) (*boo-reh*). A rapid dance $\frac{4}{4}$ or $\frac{2}{2}$ time, frequently used as one of the movements in a suite.

Bow. (1) The implement of wood and horse-hair by means of which the strings of the violin family of instruments are set in vibration. (2) The rim of a bell.

Bowing. (1) The art of managing the bow. (2) The signs indicating the way in which the bow is to be used.

Brabançonne (Fr.) (*bra-ban-sonn*). The Belgian national air.

Brace. The sign { used to join two or more staves.

Bransle (Fr.) or **Branle** (*brongl*), **Brawl.** An ancient French dance in $\frac{4}{4}$ time.

Bratsche (Ger.) (*bratch-eh*). The viola. Corruption of the Italian **Braccia** (*brats-chia*), the arm-viol.

Bravo (masc.) (It.), **Brava** (fem.) (*bra-vah*), **Bravi** (plu.) (*bra-vee*). Literally, brave. Used to applaud performers, meaning "well done."

Bravura (It.) (*bra-voo'-rah*). Boldness; brilliancy. A composition designed to exhibit the powers of the performer.

Break. (1) The point at which the register of the voice changes. (2) The point at which the lower octave is resumed in compound organ-stops. (3) The point where the quality of the tone changes in wood instruments (of the clarionet family especially).

Breit (Ger.) (*bright*). Broad; stately.

Breve [from Lat. *brevis*, short]. Formerly the shortest note; now the longest, equal in value to two whole notes. Made

or

Bridge. A piece of wood resting on the sound-board or resonance box, upon which the strings of piano, violin, guitar, etc., rest.

Brillante (Fr.) (*bree-yant*), **Brillante** (It.) (*breel-lan-teh*). Brilliant.

Brindisi (It.) (*brin-dee'-zee*). Drinking song in $\frac{3}{4}$ or $\frac{6}{8}$ time, so written as to resemble the Tyrolese Jodl.

Brio (It.) (*bree-o*). Fire; spirit.

Brioso (It.). Cheerfully; briskly; joyfully.

Broken Cadence. An interrupted cadence.

Broken Chords. See *Arpeggio.*

Brumm-Stimmen (Ger.). Humming voices; con bocca chiusa.

Bruscamente (It.) (*broos-ka-men'-teh*). Roughly; strongly accented.

Brustwerk (Ger.) (*broost-vehrk*). The pipes in the organ belonging to the swell or choir organ.

Buca (It.), **Schall-Loch** (Ger.). The sound-hole of a guitar, mandolin, etc.

Buccolica (It.) (*buk-ko'-li-ka*), **Bucolique** (Fr.) (*boo-ko-leek*). In a rustic style.

Buffo (masc.), **Buffa** (fem.). A comic opera, or air, or singer.

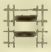
Bugle. (1) A straight or curved hunting horn. (2) A keyed horn, generally made of copper. Chiefly used for military signals.

Burden. Old name for the refrain or chorus to a song.

Burletta (It.). A musical farce.

Busain. A 16-foot reed-organ stop.

C

C. The first note in the natural major scale. Middle C, the C lying between the fifth line of the bass staff and first line of the treble staff; the C clef or  always signifies this C.

Cabaletta (It.). ("A little horse," so called from the rapid triplet accompaniment generally used with it.) A vocal rondo, the theme often repeated with elaborate variations.

Cabinet-d'orgue (Fr.) (*ca-bee-neh-d'org*). Organ case.

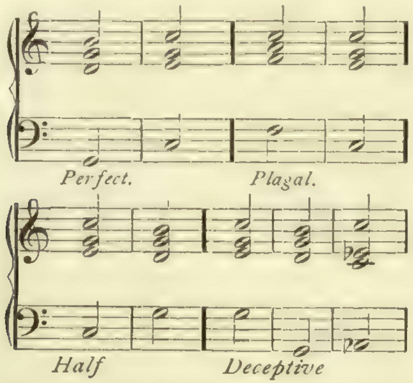
Cabinet Organ. A reed organ (American) in which the air is drawn instead of forced through the reeds.

Cabinet Piano. An old-style lofty upright piano.

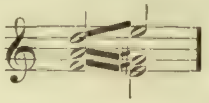
Caccia (It.) (*cat'-chia*). Hunting chase.

Cachucha (Sp.) (*ca-choo'-cha*). The same as *Bolero.*

Cadence [from Lat. *cado*, to fall]. The end of a phrase, part, piece. The principal cadences are as follows: whole, or perfect, dominant to tonic; half, or imperfect, tonic to dominant; deceptive, dominant to subdominant or submediant.



Plagal cadence, subdominant to tonic. In the perfect cadence the dominant is generally preceded by the 6-4 of the tonic; in the half cadence the 6-4 of the tonic before the dominant which is the final; half and deceptive cadences are used in the course of a piece; perfect and plagal at the end. The Phrygian cadence consists of the following chords:



A long, brilliant, vocal or instrumental flourish introduced just before the close, or before the return of the principal theme, is also called a cadence (in Italian, cadenza).

Cadenz or **Kadenz** (Ger.). Cadence.

Cadenza (It.). A cadence. The Italian word is generally used when applied to the kind of passage described above.

Ça-ira (Fr.) (*sah-era*). That will do; lit., that will go. A revolutionary song in France.

Caisse (Fr.) (*case*). A drum.

Caisse claires (*clare*). Kettle drums. **Grosse Caisse,** large drum.

Caisse roulante. Side or snare drum.

Cal'amus (Lat.). A reed. From this are derived the words **Chalumeau** (Fr.) (*sha-loo-mo*), the first register of the clarionet, and **Shawm,** an obsolete reed instrument used in the Bible as the translation of a Hebrew instrument.

Calan'do (It.) [from *calare*, to go down or decrease]. Getting both slower and softer.

Calandrone (It.) [*calandra*, a lark]. A small reed instrument resembling the clarionet.

Cala'ta (It.). A lively dance in $\frac{2}{4}$ time.

Calcan'do (It.) [from *calcare*, to tread upon]. Hurrying the time.

Call. A military signal, given by drum or bugle.

Calma (It.). Calm, quiet.

Calma'to (It.). Calmed, quieted.

Calore (It.) (*kal'-o-reh*). Warmth, passion.

Caloro′so (It.). Warmly, passionately.

Cambiata (It.) (*camb-ya′-ta*) [from *cambiare,* to change]. **Nota cambiata,** changing note; a dissonant struck on the accent.

Camera (It.) (*ka′-meh-ra*). Chamber. **Musica di camera,** chamber music.

Camminan′do (It.) [from *camminare,* to travel or walk]. Walking, flowing. Same as *Andante.*

Campa′na (It.). A bell.

Campanello (It.) (*kam-pah-nel′-lo*). A small bell.

Campanet′ta (It.). Instrument consisting of a series of small bells tuned to the musical scale, played either with small hammers held in the hands, or by means of a keyboard.

Campanology. The art of making and using bells.

Canaries. A lively dance in $\frac{3}{8}$ time, of English origin.

Can′crizans [Lat. *cancer,* a crab]. A term applied to a canon in which the "follower" takes the theme backward.

Canon (Lat.). Law or rule. (1) The measurement of the ratios of intervals by means of the monochord. (2) A musical composition in which each voice imitates the theme given out by the leading voice; this imitation may be at any interval above or below, or may begin at any point of the theme. There are many varieties of the canon. The following are the most important, if any importance attaches to such dry productions: **Close Canon,** the entrance of the voices indicated by a sign; the parts not written out. **Open Canon,** the reverse of this; *i. e.,* written in full. **Finite Canon,** one with an ending. **Infinite Canon,** one without an ending.

There are also canons by augmentation, by diminution, by inversion, by retrogression (cancrizans), etc., etc.

Canonic Imitation. See *Canon.*

Cantabile (It.) (*can-tah′-bee-leh*) [from *cantare,* to sing]. In a singing style.

Cantan′do (It.). Singing.

Canta′ta. (1) A mixture of aria and recitative for one voice. (2) A short oratorio, or a secular work in oratorio form, sung without costume or action.

Cantatore (It.) (*can-ta-to′-reh*). A singer, male.

Cantatrice (It.) (*can-ta-tree′-cheh*). A singer, female.

Cantilina (Lat.). (1) A folk-song. (2) A solfeggio. (3) A smooth-flowing melody. (4) Anciently the Cantus firmus.

Canticle (Lat.). (1) A song of praise. **Cantico** (It.), **Cantique** (Fr.) (*kan-teek*), **Lobgesang** (Ger.) (*lope-ge-zang*). (2) The parts of Scripture—Te Deum and Benedicite Omina Opera—that form the chief part of the musical service of the Protestant Episcopal Church.

Cantino (It.). See *Chanterelle.*

Canto (It.). The air; the melody; upper part.

Canto a capella (It.). Sacred music.

Canto fermo (It.). Cantus firmus.

Canto figura′to (It.). Florid melody; melody with variations.

Canto primo (It.). First soprano.

Canto recitativo (It.). Declamatory singing.

Canto ripieno (It.) (*ree-pe-eh′-no*). Additional soprano chorus parts.

Canto seconda′ (It.). Second soprano.

Cantor (Lat.), **Kantor** (Ger.). A precentor.

Cantore (It.). A singer; chorister.

Cantoris (Lat.). The side of a cathedral choir (the north) where the cantor sits is called the cantoris; the opposite side is called the decani side, where the dean sits.

Cantus (Lat.). Song.

Cantus ambrosia′nus (Lat.). Plain song.

Cantus firmus. The plain song or chant.

Cantus mensura′bilis (Lat.). Measurable song; name given to music when first written with notes of definite length.

Canzona (It.) (*cant-so′-na*). (1) A part song in popular style. (2) An instrumental composition in the old sonata form. (3) An indication of lively, rapid movement.

Canzonette (Fr.) (*can-so-net*), **Canzonetta** (It.), **Canzonet** (It.). A short part song.

Capella (It.). Church. **Alla capella,** in church style.

Capellmeister (Ger.) (*ka-pel′-meis′-ter*). Master of the chapel; the head of the musical establishment of a noble or princely house.

Capellmeister-Musik (Ger.). Music made to order without inspiration is so called in Germany.

Capo (It.). Head; beginning. **Da capo,** from the beginning.

Capodastro (It.). Same as *Capo tasto.*

Capo tasto (It.). Head stop. A clamp which is screwed on the finger-board of the guitar, so as to "stop" all the strings, thus raising the pitch to any degree desired.

Capriccietto (It.) (*ca-pree-chee-et′-to*). A little caprice.

Caprice (Fr.) (*ca-prees′*), **Capriccio** (It.) (*caprit′-chio*). A whim; freak; composition without form. In German, Grille.

Caricato (It.) (*ca-ree-ca′-to*). Overloaded with display.

Carillon (Fr.) (*car-ee-yong*). (1) A set of bells played by hand or by machinery. (2) A mixture-stop in the organ.

Carilloneur (Fr.) (*ca-ree-yo-nure*). One who plays the carillon.

Carmagnole (Fr.) (*car-man-yole*). A wild song and dance of the French Revolution.

Carol. A song of praise, usually sung at Christmas and at Easter.

Carola (It.). See *Carmagnole.*

Carrée (Fr.). A breve.

Carressant (Fr.) (*ca-res-sawnt*), **Carrezzando** (It.) (*car-retz-zan′-do*), **Carrezzevole** (It.) (*car-retz-zeh′-vo-leh*). In a caressing manner.

Cassa grande (It.). The large drum.

Cassatio (It.) (*cas-sa-shio*). A suite; cassation.

Castanets, from *castagna* (It. *castanya,* a chestnut), **Castagnette** (It.) (*cas-tan-yet-teh*), **Castanettes** (Fr.) (*cas-tan-yet*), **Castañuelas** (Sp.) (*cas-tan-yu-eh-las*). Small wooden clappers used to mark the rhythm.

Catch. A species of canon so contrived that the meaning of the words is distorted.

Catena di trilli (It.) (*cat-teh-na dee trillee*). A chain or succession of trills.

Catgut. The usual name for gut-strings, made in reality from sheeps' intestines.

Catlings. The smallest lute strings.

Cattivo tempo (It.) (*cat-tee-vo*). The weak beat; literally, bad beat.

Cauda (Lat.). The tail or stem of a note.

Cavalet′ta (It.). See *Cabaletta.*

Cavalet′to (It., little horse). (1) Small bridge. (2) The break in the voice.

Cavatina (It.) (*cah-vah-tee′-nah*). A short air; a song without a repetition of the first member.

C Clef. See *Clef.*

Cebell. A theme consisting of alternate passages of high and low notes, upon which "divisions" or variations were played on the lute or viol.

Celere (It.) (*cheh′-leh-reh*). Quick, rapid.

Celerita (It.) (*che-leh′-ree-tah*), **con.** With speed.

Celeste (Fr.). Celestial. The soft pedal of the piano.

Cello (It.) (*chel-lo*). Abbreviation of violoncello.

Cembalo (It.) (*chem'-ba-lo*). Harpsichord; piano.

Cembalist (It.) (*chem-ba-list*). A pianist.

Cembanella or **Cennamella** (It.). A flute or flageolet.

Cercar la nota (It.) (*cher-car la no-ta*). To slur or slide from one note to the next. Same as *Portamento.*

Ces (Ger.) (tsehs). C♭.

Chacona (Sp.) (*cha-co'-na*), **Ciaconna** (It.) (*chea-con'-na*), **Chaconne** (Fr.) (*sha-con*). A slow dance in $\frac{3}{4}$ time, written on a ground bass of eight measures, sometimes introduced in the suite.

Chair Organ. Choir organ.

Chalameau (*shah-lah-mo*) or **Chalumeau** (Fr.). See *Calamus.*

Chamber Music. Vocal or instrumental music suitable for performance in small rooms. Generally applied now to sonatas, trios, quartets, etc., for instruments.

Change of Voice. (1) Passing from one register to another. (2) The change from the child's to the adult's voice in boys. Generally occurs between fourteen and seventeen years of age.

Changes. The various melodies produced by the various ways in which a chime is rung.

Change Ringing. The art of ringing chimes.

Changing Chord. A chord struck with a bass that is not a member of the chord.

Changing Notes (nota cambiata, It.). Dissonant notes struck on the beat or accent; appoggiaturas.

Chanson (Fr.) (*shan-song*). A song, a part song; formerly a part song resembling a madrigal.

Chansonnette (Fr.) (*shan-son-net*). A little song.

Chant. A form of composition in which reciting notes alternate with phrases sung in time. There are two forms of chant, Anglican and Gregorian. The Anglican chant may be single, *i. e.,* with the reciting notes and two inflections (phrases in time), or double, that is, the length of two single chants. The Gregorian chant consists of: (1) The intonation. (2) The dominant or reciting note. (3) The mediation (analogous to the inflection, but not in strict time). (4) The dominant again. (5) Ending or cadence. The chant was undoubtedly first sung to metrical words, therefore was as rhythmic as a modern melody. This rhythmic character has been lost by adapting prose words to it.

Chant (Fr.) (*shawnt*). Song; melody; tune; vocal part.

Chantant (Fr.) (*shong-tawnt*). Singing. **Café chantant,** a café where singing is part of the entertainment.

Chanter. (1) A singing priest. (2) The melody pipe of the bagpipe.

Chanterelle (Fr.) (*shong-ta-rell*). The highest string of the violin, viola, and violoncello; also of the guitar and lute.

Chanteur (Fr.) (*shong-ture*). A singer (male).

Chanteuse (Fr.) (*shong-toose*). A singer (female).

Chant pastoral (Fr.). Shepherd's song.

Characters. The signs used in written music.

Characterstimme (Ger.). Lit., character voice; any solo-stop on the organ.

Characterstücke (Ger.) (*ka-rak'-ter-stee-ke*). Character pieces; descriptive music, as the pastoral symphony.

Chasse, à la (Fr.) (*a la shass*). In the hunting style.

Chef d'attaque (Fr.) (*shef d'at-tak*). The chorus leader, or leading instrument of any division of the orchestra.

Chef d'oeuvre (Fr.) (*shef d'oovr*). Master-work.

Chef d'orchestre (Fr.) (*shef d'or-kestr*). Conductor of the orchestra; leader.

Chest of Viols. A "chest" containing two trebles, two tenors, and two basses. Called also "consort of viols."

Chest Tone. The lowest register of the voice—male or female.

Chevalet (Fr.) (*she-va-leh*). Bridge of string instruments.

Chiara (It.) (*ke-ah-rah*). Clear, pure.

Chiaramente (It.) (*ke-ah-rah-men'-teh*). Clearly, distinctly.

Chiarezza (It.) (*ke-ah-ret'-za*), **con.** With clearness.

Chiarina (It.) (*ke-ah-ree'-na*). Clarion.

Chiave (It.) (*ke-ah'-veh*). Key or clef.

Chica (Sp.) (*chee-ka*). Old Spanish dance. The original of Giga, Jigue, and Jig.

Chiesa (It.) (*ke-eh'-sa*). Church. **Concerto da chiesa,** a church concert. **Sonata da chiesa,** a church sonata.

Chime. A set of bells, generally five to ten. To chime; to play a set of bells by striking them with hammers or by swinging their clappers. **Chime Ringing** is to swing the bells themselves.

Chirogymnast, Chiroplast. Obsolete machines for strengthening the fingers of pianists and keeping them in position.

Chitarra (It.) (*kit-tah'-rah*). Guitar.

Choeur (Fr.) (*koor*). Chorus, choir.

Choir. (1) A company of church singers. (2) The part of the church appropriated to the singers. In English churches (Anglican) the choir is divided into two parts, called the decani, or choir on the dean's side, and cantori, or choir on the cantor's side. When chanting, they usually sing antiphonally, joining in the "gloria." In anthems the words decani and cantoris are printed to indicate which side is to sing a given part.

Choir Organ. One of the divisions of the organ, the manual for which is generally the lowest. Was originally called chair organ; called in France *prestant.*

Chor (Ger.) (*kore*). Chorus, choir; a number of instruments of the same kind.

Choragus (Lat.). (1) Leader of a chorus. (2) A musical official at Oxford University, England.

Choral. (1) For a chorus. (2) An old form of psalm-tune.

Choral Service. A service of which singing is the most prominent part.

Chord, Akkord (Ger.), **Accord** (Fr.), **Accord** (It.). A combination of three or more sounds—common or perfect chord, or triad. Consists of any sound with its third and fifth; it is called major when the interval from one (or root) to three contains two whole tones; minor, when it contains a tone and a half; diminished, if there are three whole tones from one to five; augmented, if there are four whole tones from one to five. A chord is inverted when its root is not at the bass; chords with more than three letters are dissonant chords, called chords of the seventh if they contain four letters, chords of ninth if they contain five letters, etc., etc. Chords bear the name of the degree of the scale upon which they are written: First, tonic; second, supertonic; third, mediant; fourth, subdominant; fifth, dominant; sixth, submediant; seventh, leading note or diminished chord.

Chorister. A chorus- or choir-singer; a precentor.

Chorus. (1) A company of singers. (2) The refrain of a song. (3) A composition for a company of singers. (4) The mixture-stops in an organ.

Chromatic, Chromatisch (Ger.), **Chromatique** (Fr.), **Cromatico** (It.). (1) Sounds foreign to the key. (2) A scale, consisting of half-tones. Chromatic chord, one including foreign sounds. Foreign to the key; chromatic interval, one not found in the major scale; chromatic half-tone, changing the pitch without changing the letter, as C, C♯.

Church Modes. The scales derived from the Greek, in which Gregorian music or plain songs are written.

Cimbal. A dulcimer; harpsichord.

Cimbali (It.) (*chim-ba-lee*). Cymbals.

Cimbalo (It.) (*chim'-ba-lo*). See *Cembalo*. Also a tambourine.

Cimbel (Ger.) (*tsim-bel*). A mixture-stop in the organ.

Cink (Ger.) (*tsink*), **Cinq** (Fr.) (*sank*). A small reed-stop in the organ.

Cinque pace (Fr.) (*sank pace*). An old French dance. In old English, sink a pace.

Circular Canon. One which ends a half-tone higher than it begins, consequently will, if repeated often enough, go through all the keys.

Circulus (Lat.). A circle; the old sign for what was called perfect time, three beats in the measure; for imperfect time, two beats in the measure, the circle was broken in half, thus, C·. It is from this the sign for common time is derived; it is not as is generally supposed the letter C.

Cis (Ger.) (*tsis*). C sharp.

Cithara (Lat.). An ancient lute.

Citoli. Old name for the dulcimer.

Civetteria (It.) (*chee-vet-tee'-rea*), **con.** With coquetry.

Clairon (Fr.). Clarion.

Clangtint. A term introduced by Tyndall to designate the quality of sounds (translation of Ger. *Klangfarbe*); means much the same thing as the French word *timbre*.

Claque bois (Fr.) (*clack boa*). The xylophone; in German, Strohfiedel; straw fiddle. Italian, Organo di legno. Graduated strips of hard wood laid on supports made of straw, played by striking with small hammers held in the hands.

Clarabella. An eight-foot soft organ-stop.

Clarabel Flute. The same stop when of four-foot tone.

Clarichord. An old variety of the harpsichord.

Clarinet or **Clarionet** (a little clarion). A wind instrument with a beating reed, invented in 1654 by Denner. The compass of the clarinet is from E third space bass to the second C above the treble (the highest octave is rarely used). Clarinets are made in several keys; those used in the orchestra are in C, B♭ and A; the B♭ clarinet sounds a whole tone lower than the written notes, the A clarinet a minor third lower; alto and bass clarinets are also used, the former in F and E♭, the latter an octave below the ordinary clarinet. The clarinet has four well-marked registers: the first, or chalumeau, extends from the lowest note to the octave above; second to B♭ in treble staff; third to C above treble staff; fourth the rest of the compass.

Clarinetto (It.), **Klarinette** (Ger.), **Clarinette** (Fr.). The clarinet.

Clarino (It.) (*clah-ree-no*). Clarion or trumpet; an organ-stop; four-foot reed.

Claviatur or **Klaviatur** (Ger.) (*kla-fee-a-toor'*). Keyboard.

Clavicembalo (It.) (*cla-vee-chem'-ba-lo*). Keyed dulcimer; the harpsichord.

Clavichord. An instrument resembling a square piano. The strings were vibrated by forcing wedge-shaped pieces of brass called tangents against them. By depressing the keys, the tangent acted both as a means of vibrating the string and as a bridge. When the finger was raised, the string was damped by a piece of woolen cloth wrapped round it, between the tangent and the pin-block. The chief interest in this obsolete instrument is the fact that it was the favorite of J. S. Bach.

Claviçon (Fr.) (*cla-vee-soong*) [from Lat. *clavis*, a key]. The harpsichord.

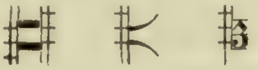
Clavicytherium. A variety of harpsichord.

Clavier or **Klavier** (Ger.) (*klah-feer'*). (1) Keyboard. (2) Used as a name for the pianoforte.

Clavier (Fr.) (*klah-vee-eh*). An organ manual.

Clavierauszug (Ger.) (*klah-feer-ows-tsoog*). A pianoforte score or edition.

Clef [from Lat. *clavis*, a key]. A sign placed on the staff to indicate the names and pitch of the sounds. Three clefs are used in modern music: (1) The treble or G clef, 𝄞 also called violin clef; this is now always placed on the second line. (2) The C clef:

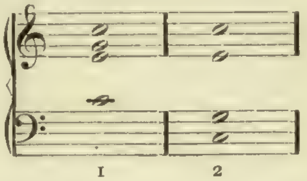


this clef, when on first line, is called soprano clef; on second line, mezzo-soprano clef; on third line, alto clef, also viola or alto trombone clef; on fourth line, tenor clef; used also for upper notes of violoncello and bassoon. The C clef always signifies middle C; that is, C that lies between the fifth line bass staff and first line treble staff. Bass or F clef, 𝄢 placed on the fourth line, occasionally on the third, when it is called the baritone clef; used for bass voices and all bass instruments.

Cloche (Fr.) (*closh*). A bell.

Clochette (Fr.) (*closhet'*). A small bell.

Close Harmony. When the sounds forming the chords are drawn together as much as possible.



No. 1, close harmony; No. 2, open harmony.

Coda (It.). "Tail." A passage added after the development of a fugue is finished, or after the "form" of a sonata, rondo, or any other composition has been completed, to produce a more satisfactory close.

Codetta (It.). A short coda.

Cogli stromenti (It.) (*col-yee stro-men'-tee*). With the instruments.

Coi (*coee*), **Col, Coll', Colla, Colle, Collo** (It.). With the.

Col arco. With the bow. Used after the direction "pizzicato."

Col basso. *With the bass.*

Col canto. With the melody.

Col legno (It.) (*col-lane-yo*). With the wood; a direction to strike the strings of the violin with the back of the bow.

Colla parte. With the principal part.

Colla voce. With the voice. In score writing, to save the labor of re-writing a part which is to be played by two or more instruments. It is usual to write the part for one instrument, for instance, the violin, and write the words *col violino* on the staff appropriated to the other instrument.

Colophony. Rosin.

Colorato (It.) (*co-lo-rah'-to*). Florid.

Coloratura (It.) (*co-lo-rah-too'-rah*). Florid passages in vocalization.

Come (It.) (*coh-meh*). As; like.

Come prima (It.) (*coh'-meh pree'-mah*). As at first.

Comes (Lat.) (*co-mes*). The answer to the subject, dux of a fugue. *Dux* means leader; *comes*, follower.

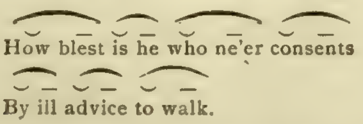
Comma. The difference between a major and a minor tone.

Commodamen'te, Commodet'ta (It.). Quietly; leisurely; without hurry.

Commodo (It.) (*com-mo′-do*). At a convenient rate of motion.

Common Chord. The combination of any sound (called the root) with its major or minor 3d and perfect 5th.

Common Meter, or **Ballad Meter.** A stanza, consisting of alternate lines of four and three iambuses; as,



How blest is he who ne'er consents
By ill advice to walk.

Common Time. Two beats, or any multiple of two beats, in the measure. The signs $\frac{2}{4}$, C, 𝄵, $\frac{4}{4}$ ($\frac{2}{2}$, $\frac{2}{1}$, $\frac{4}{8}$ rare) indicate simple common time; $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{8}$ indicate compound common time, $\frac{6}{4}$ being compounded from two measures of $\frac{3}{4}$; $\frac{6}{8}$ from two measures of $\frac{3}{8}$; and $\frac{12}{8}$ from four measures of $\frac{3}{8}$ time.

Compass. The complete series of sounds that may be produced by a voice or instrument.

Compiacevole (It.) (*com-pea-cheh′-vo-leh*). Agreeable; pleasing; charming.

Complement. The interval which, being added to another, will make an octave. A complementary interval is found by inverting any given interval that is less than an octave.

Composer, Componista (It.), **Componist** or **Komponist** (Ger.). One who composes music.

Composition. The sounds that make up the series of a mixture- or other compound organ-stop.

Composition Pedal or **Knob.** A mechanism worked by the foot or by pressing a button with the finger, which throws on or off certain combinations of stops in the organ.

Compound Intervals. Intervals greater than the octave.

Compound Times. Those formed by adding together several measures of simple time. $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{4}$, $\frac{12}{8}$ are compound common, having an even number of beats; $\frac{9}{4}$, $\frac{9}{8}$ are compound triple, having an odd number of beats.

Con (It.). With.

Concert. Any musical performance other than dramatic.

Concertante (It.) (*con-cher-tan′-teh*). A composition in which two or more parts are of equal importance.

Concerted Music. Music for several voices or instruments, or for voices and instruments combined.

Concertina. A small free-reed instrument somewhat like the accordion, but far superior.

Concertmeister (Ger.). Concert master; the leader or conductor of the orchestra.

Concerto (It.) (*con-cher′-to*), **Conzert** (Ger.), **Concert** (Fr.) (*con-sehr*). A composition designed to display the capabilities of one instrument accompanied by others.

Concert spirituel (Fr.) (*con-sehr spiri-too-el*). An association in Paris for the performance of sacred music, vocal and instrumental, founded 1725.

Concertstück (Ger.) (*steek*). Concert piece; concerto.

Concitato (It.) (*con-chee-tah′-to*). Agitated.

Concord. Agreeing. Literally, chording with.

Concordant. (1) Agreeing with. (2, Fr.) The baritone voice.

Conductor. The director or leader of a chorus or orchestra.

Cone Gamba. An organ-stop with bell-shaped top.

Conjunct (Lat., *con-junctus*). Joined together. Adjacent sounds in the scale.

Conjunct Motion. Moving by steps.

Consecutive. Two or more of the same intervals in succession.

Consecutive Fifths. Two voices or parts moving together a fifth apart

Consecutive Octaves. Two voices or parts moving together an octave apart. Consecutive fifths and octaves are forbidden by the laws of composition, but the prohibition is frequently disregarded by the best writers.

Consequent. The answer to a fugue subject; comes.

Consolante (It.) (*con-so-lan′-teh*). Soothing.

Consonance. Literally, sounding together. Those intervals that enter into the composition of the common chord and its inversions, viz., major and minor 3d and 6th, perfect 4th and 5th, and octave. The major and minor 3d and 6th are called imperfect consonances, being equally consonant, whether major or minor. The perfect 4th, 5th, and 8th are called perfect because any alteration of them produces a dissonance; *i.e.,* an interval that requires resolution. N. B.—This definition of consonance applies only to the modern tempered scale.

Con sordini (It.) (*sor-dee′-nee*). With the mute. (1) In piano music, with soft pedal. (2) Instruments of the violin family: a direction to fasten on the bridge a small implement of wood or metal which has the effect of deadening the tone. (3) Brass instruments: a direction to place a cone-shaped piece of wood covered with leather in the bell, which has the same effect.

Consort. A chest of viols.

Contra (It.). Against (it); in compound words, means an octave below, as contra-bass, contra-fagotto.

Contra danza (It.). Country dance.

Contralto (It.). The lowest female voice, usually called alto.

Contraposaune. A 16- or 32-foot reed-organ stop.

Contrapuntal. Belonging to counterpoint.

Contrapuntist. One skilled in counterpoint, or who writes on the subject of counterpoint.

Contratenor. The highest male voice.

Contra violone (It.) (*vee-o-lo′-neh*), **Contra basse** (Fr.). Double bass.

Countertenor. The developed falsetto. See *Alto.*

Convict of Music. An institution for musical instruction. [Lat., *convictus,* an associate, from *convivere,* to live together.]

Cor (Fr.). A horn.

Cor Anglais (*ong-lay*). English horn; a variety of the hautboy, sounding a fifth lower.

Corale (It.) (*co-rah′-leh*). A choral.

Coranto (It.), **Courante** (Fr.). An old dance in triple time, used as a movement in the suite.

Corda (It.). String. **Una corda, Due corde, Tre corde** or **Tutte corde,** one string, two strings, three strings, all the strings, are directions for the use of the pedal in Grand *p. f.* that shifts the action so as to strike one, two, or all of the strings allotted to each key.

Cornamusa (It.) (*corna-moo-sa*), **Cornemuse** (Fr.) (*corn-moos*). Bagpipe.

Cornet, Cornetto (It.), **Zinke** (Ger.). (1) Originally a coarse-toned instrument of the hautboy family. (2) A compound stop in the organ. (3) **Cornet-à-pistons,** a brass instrument of the trumpet family. (4) Echo cornet, a compound organ-stop with small scale pipes, usually in the swell.

Corno (It.). Horn; the French horn, or Waldhorn (Ger.). The horn of the orchestra.

Corno alto. High horn. **Corno basso,** low horn.

Corno di bassetto. Basset horn.

Corno di caccia. Hunting horn.

Corno Inglese. Cor Anglais.

Cornopean. Same as *Cornet* (brass); a reed-stop on the organ, 8-foot tone.

Coro (It.). Chorus.

Corona (It.). "Crown"; a pause.

Corrente (It.) (*cor-ren'-teh*). Coranto.

Cotillion (Fr., Cotillon, *co-tee-yon'*). A dance with numerous figures, originally rather lively, now much the same as the Quadrille.

Couched Harp. The spinet.

Count. The beats in the measure are called counts, from the practice of counting the time.

Counterpoint [from Latin *contra-punctus,* against the point]. Notes were originally called points, hence when another set of points were added above or below the points of the theme, they were called counterpoints. In modern use counterpoint may be defined as the art of making two or more parts move together with such freedom that they seem to be independent, each one with a design of its own.

Counter-subject. A theme employed in conjunction with the principal theme in a fugue.

Coup d'archet (Fr.) (*coo d'ar-shay*). A stroke of the bow.

Coupler. A mechanism in the organ, by means of which the keys of two manuals are joined so that the depression of the keys of one causes the depression of the corresponding keys of the other. **Pedal Coupler** joins pedal keys to one of the manuals. **Octave Coupler** causes the octave above or below each key struck to sound either on the same or on another manual.

Couplet (Fr.) (*coo-play*). Stanza; ballad.

Couplet (Eng). A pair of rhyming lines. Two notes played in the time of three of the same denomination.

Cracovienne (Fr.). Polacca.

Cremona. (1) A town in Italy celebrated for its violin makers. (2) A violin made in Cremona. (3) A soft 8-ft. reed-organ stop (corrupted from *Krummhorn*).

Crescendo (It.) (*cray-shen-do*). Abbreviation, *cres.,* **sign:** < to increase in loudness [from It. *crescere,* to increase].

Crescendozug (Ger., hybrid of It. and Ger.). The swell box of the organ.

Croche (Fr.) (*crosh*). An eighth-note.

Crotchet. A quarter-note.

Crowd, Crouth, Crood, Crooth. An ancient string instrument played with a bow. Of celtic origin.

Crush Note. Appoggiatura.

Cue. The last note of one voice or instrument, written in the part of another as a guide to come in.

Cuivre (Fr.). Brass. **Faire cuivrer** (*fare koo-e-vreh*), a direction to produce a rattling, metallic note on the horn by inserting the hand part way in the bell.

Cuvette (Fr.) (*koo-vet'*). The pedal of a harp.

Cyclical Forms. Forms of composition in which one or more themes return in prescribed order, as sonata, rondo, etc.

Cymbals (*Becken,* Ger., *Piatti,* It.). (1) Discs of metal clashed together or struck with drumsticks, used in the orchestra and in military music. (2) A shrill compound stop in the organ.

Czakan (*cha-kan*). A cane flute.

Czardas (*char-dash*). A Hungarian dance with sudden alterations of tempo.

Czimbel (*chim-bel*). A dulcimer strung with wire strings; a national instrument in Hungary.

Czimken (*chim-ken*). A Polish dance.

D

D. Second letter in the natural scale; the third string of the violin; second string of viola or cello; abbreviation of Da or Dal; from D. C., da capo, D. S., dal segno.

Da (It.). From.

Da ballo (It.). In dance style.

Da camera (It.). Chamber music.

Da capella (It.). Church music.

Da capo (It.). From the beginning; abbreviated D. C.

Da capo al fine. From the beginning to the word fine (*fee-neh*), the end, or a double bar with 𝄐 over it.

Da capo al segno (It.) (*sehn-yo*). From beginning to the sign 𝄋

D. C. al 𝄋 e poi la coda. From the beginning to the sign, then the coda.

D. C. senza repetitione (*reh-peh-tee-shee-o-neh*) means the same as above.

D. C. senza replica (It.) (*sehntza reh'-plee-cah*). From the beginning without repeating the parts.

Daina or **Dainos.** A Lithuanian love-song.

Damper. A mechanism in the piano to stop the vibration of the strings when the finger is raised from the key.

Damper Pedal. The miscalled loud pedal, a mechanism controlled by the foot for raising all the dampers at once from the strings.

Danse. A piece of music meant to accompany rhythmical movements of the body.

Darabookka. An Arabian drum.

Dash. (1) A line drawn through a figure (6̸) in figured bass signifies the note must be raised chromatically. (2) A short stroke over a note, signifying it is to be played staccato.

Daumen (Ger.) (*dow-men*). The thumb.

D dur (Ger.). D major.

Début (Fr.) (*deh-boo*). A first appearance.

Decani (Lat.). (1) The dean's side in a cathedral. (2) That part of a choir that occupies the dean's side.

Deceptive Cadence. One in which the dominant chord is not followed by the tonic.

Decima (Lat.). An organ-stop pitched an octave above the tierce.

Deciso (It.) (*deh-chee'-so*). Decided; energetically.

Declamando (It.) (*deh-cla-man'-do*). In declamatory style.

Declamation. The correct enunciation of the words in singing, and their rhetorical accent.

Decres. Abbreviation of **Decrescendo** (It.) (*deh-creh-shen'-do*). To decrease in volume of sound. Sign: >

Decuplet. A group of ten notes played in the time of eight of the same denomination.

Defective. The diminished 5th is sometimes so called.

Degree. From one letter to the next, a degree may be a half-tone, minor second; whole tone, major second; tone and a half, augmented second.

Del, Della, Delli, Dello (It.). Of the.

Deliberatamente (It.). Deliberately.

Deliberato (It.) (*deh-lee-beh-rah'-to*). **con.** With deliberation.

Delicatamente (It.). Delicately; gently.

Delicatezza (It.) (*deh-lee-cah-tetza*), **con.** With delicacy.

Delicatissimo (It.). Exceedingly delicate.

Delicato (It.) (*deh-lee-cah-to*). Delicate.

Délie (Fr.) (*deh-lee-a*). The reverse of legato. Literally, not tied.

Delirio (It.) (*deh-lee-reeo*), **con.** With frenzy.

Demi-baton (Fr.) (*deh-mee-bah-tong*). A rest of two measures.

Demi-croche (Fr.) (*crosh*). A sixteenth-note.

Demi-jeu (Fr.) (*zheu*). Half play; a direction in organ-playing to use half the power of the instrument.

Demi-pause (Fr.). A half-rest.

Demi-semi-quaver. Thirty-second note.

Demi-soupir (Fr.) (*soo-peer*). Eighth-rest.

Derivative. Any chord of which the root is not at the bass, an inverted chord.

Des (Ger.). D flat.

Descant or **Discant.** (1) The earliest attempts at adding other parts to a cantus were called descant. (2) The highest part (soprano) in vocal music.

Des dur (Ger.) D♭ major.

Desiderio (It.) (*deh-see-dee'-rio*). Longing.

Des moll (Ger.). D♭ minor.

Dessus (Fr.) (*des-soo*). The soprano part in vocal music.

Destinto (It.) (*deh-stin-to*). Distinct.

Desto (It.). Sprightly; briskly.

Destra (It.). Right. **Mano destra,** the right hand. **Mano sinistra,** the left hand. **Colla destra,** with the right. A direction in piano music.

Détaché (Fr.) (*deh-tash-eh*). Detached; staccato.

Determinato (It.). Resolutely; with determination.

Detto (It.). The same. **Il detto voce,** the same voice.

Development. [In German, *Durchführung.*] (1) The technical name of that part of a sonata form which precedes the return of the principal theme. In the development both the themes are used in fragments mixed with new matter, the object being to present the musical thought in every possible aspect. (2) The working out of a fugue.

Devoto (It.). Devout.

Devozione (It.) (*deh-vot-see-o'-neh*), **con.** With devotion.

Di (It.) (*dee*). By, with, of, for. **Di bravura,** with bravura. Literally, with bravery.

Diana (It.), **Diane** (Fr.). A morning serenade; aubade.

Diapason (Gr.). (1) An octave. (2) An organ-stop of 8-foot pitch, open or closed (stopped). (3) The standard pitch, A = 435 vibrations per second, not yet universally adopted.

Diatonic. (1) The major and minor scales. Strictly speaking, the modern harmonic minor is not purely diatonic, owing to the presence of the augmented 2d between 6 and 7. (2) Diatonic chords, melody, progressive modulation, are those in which no note foreign to the scale in which they are written appears. [From Gr. *dia-teino,* to stretch; referring to the string of the canon or monochord.]

Di colto (It.). Suddenly.

Diecetto (It.) (*dee-chetto*). A composition for ten instruments.

Dièse (Fr.) (*dee-ehs*). A sharp.

Difficile (It.) (*dif-fee'-chee-leh*), **Difficile** (Fr.) (*dif-fi-seel*). Difficult.

Di gala (It.). Merrily.

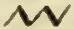
Diluendo (It.) [*diluere,* to dilute]. Wasting away; decrescendo.

Diminished. (1) Intervals less than minor or perfect. (2) A chord with diminished 5th, as on the 7th of the scale or the 2d of the minor scale. (3) Diminished 7th chord, a chord composed of three superimposed minor thirds, as B D F A♭.

Diminuendo (It.). Same as *Decrescendo.*

Diminution. In canon and fugue, when the answer (comes) is given in notes of half (or less) the value of those in the subject (dux).

Di molto (It.). Very much. **Allegro di molto,** very fast.

Direct. (1) A sign  placed at the end of a staff to indicate what is the first note on the next page. (2) In MS. music it indicates that the measure is completed on the next line.

Direct Motion. Both (or all) parts ascending or descending together.

Dis (Ger.). D sharp.

Discant. See *Descant.*

Discord. Cacophony; noise. Used incorrectly for dissonance. Dissonance is musical, but discord never is.

Disinvolto (It.). Free; naturally; easily.

Disjunct Motion. Moving by skips.

Dis moll (Ger.). D♯ minor.

Disperato (It.), **Con disperazione** (*dis-peh-ratz-eo'-neh*). Despairingly; with desperation.

Dispersed Harmony. When the members of the chords are separated widely.

Disposition. (1) Of a chord, the order in which its members are arranged. (2) Of a score, the order in which the instruments are arranged on the page. (3) Of an orchestra, the positions assigned to the different instruments.

Dissonance. An interval, one or both of whose members must move in a certain way to satisfy the ear. All augmented and diminished intervals, seconds, sevenths, and ninths, are dissonances.

Ditty. A short, simple air, originally with words that contained a moral.

Divertimento (It.) (*dee-ver-tee-men'-to*), **Divertissement** (Fr.) (*dee-vehr-tiss-mong*). (1) A pleasing, light entertainment. (2) A composition or arrangement for the piano; this is the most usual meaning. (3) A suite or set with a number of movements for instruments, called also a serenata.

Divisi (It.). Divided; a direction that the string instruments must divide into two masses or more, as may be indicated by the composer.

Divisions. An old name for elaborate variations.

Divoto (It.). See *Devoto.*

D moll (Ger.). D minor.

Do. (1) The first note in the natural scale in Italy; this syllable was substituted for *ut,* the first of the Guidonian syllables; *ut* is still retained in France. (2) In the "movable do" system of singing, the keynote of every scale is called *do.*

Dodecuplet. A group of twelve notes played in the time of eight of the same denomination.

Doigter (Fr.) (*doy-teh*). See *Fingering.*

Dolcan, Dulciana. Soft eight-foot open organ-stop.

Dolce. A stop of same character as dulciana, but softer.

Dolce (It.) (*dol-cheh*). Sweet.

Dolcemente, con dolcezza (It.) (*dol-chet-zah*). With sweetness.

Dolciano, Dolcino (It.), **Dulcan** (Ger.). Dulciana stop.

Dolcissimo (It.) (*dole-chis-see-mo*). As sweet as possible.

Dolente (It.). Afflicted.

Dolentimente (It.). Mournfully; afflictedly.

Dolzflöte (Ger.) (*dolts-fla-teh*). (1) The old German flute with six holes and one key. (2) A soft eight-foot organ-stop.

Domchor (Ger.) (*dome-kor*). Cathedral choir.

Dominant. (1) The fifth note in the scale. (2) The reciting note in Gregorian chants.

Dominant Chord. The major triad on the fifth of the major or minor scale.

Dominant Key. The usual key in which the second theme of a sonata or rondo in major mode is written.

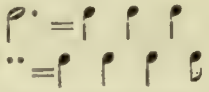
Dominant Seventh. The seventh over the root added to the dominant chord.

Dopo (It.). After.

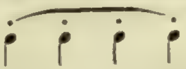
Doppio (It.) (*dop'-pee-o*). Double, as *doppio movemento*, double movement, *i. e.*, twice as fast.

Dorian. A Greek or ecclesiastical mode, D to D.

Dot. (1) A dot after a note or rest increases its duration one-half; a second dot increases the duration one-half of the first dot



(2) A dot over a note signifies that it is to be played or sung staccato. (3) Dots combined with slur



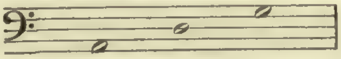
in music for bow instruments signify the notes are to be played with one motion of the bow with a slight stop after each note; in piano music, to raise the arm with stiff wrist after each note or chord and let it fall lightly from the elbow on the next. (4) Dots over a note thus signify that the note is to be repeated by subdivision into as many notes as there are dots.

Double. (1) An old name for *variation*. (2) An octave below the standard pitch, as double bass, double diapason, double bassoon.

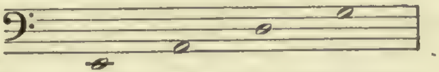
Double (Fr.) (*doobl*). A variation on a minuet; in Italian, *alternativo*.

Double Bar. Two single bars placed close together signifying: (1) The end of a part or piece. (2) A change of key or of time signature. (3) In hymn-tunes the end of a line.

Double Bass. The violone [It., *vee-o-lo-neh*, Fr., *contrabasse*]. The largest of the violin family. Two kinds are in use, one with three strings tuned:



one with four strings tuned:



The pitch is an octave below the written notes.

Double Bassoon. A bassoon of 16-foot pitch.

Double Bourdon. An organ-stop of 32-foot tone.

Double Chant. See *Chant*.

Double Counterpoint. A counterpoint so contrived that it may be placed either above or below the theme, without producing any forbidden intervals. A double counterpoint is said to be at the octave when, if written above the theme, it may be moved down an octave; at the 10th, if it may be moved down a tenth; at the 12th, if it may be moved down a twelfth. Double counterpoint may also be at the 9th and 11th, but the former are much more used.

Double Croche (Fr.) (*doobl crosh*). A sixteenth-note.

Double Diapason. An organ-stop of 16-foot tone.

Double Drum. A drum struck at both ends.

Double Flat, ♭♭, depresses a letter a whole tone.

Double Main (*mang*). Octave-coupler in the organ.

Double Sharp, 𝄪 raises a letter a whole tone.

Double Stop. In violin music, playing simultaneously on two strings.

Double Tonguing. Playing repeated staccato notes on the flute, cornet, etc., by a movement of the point of the tongue against the roof of the mouth.

Double Touche (*toosh*). A contrivance for regulating the depth of the descent of the keys of the harmonium.

Doublette (Fr.) (*doo-blet*). A two-foot organ-stop, the 15th, or a compound stop of two ranks.

Doucement (Fr.) (*doos-mong*). Sweetly, softly.

Doux (Fr.) (*doo*). Sweet, soft.

Down Beat. The first beat in the measure; the principal accent in the measure.

Down Bow. In instruments of the violin family, the motion of the bow from the nut to the point. The sign is ⊓ or ∧. In French the word *tirez* (*tee-reh*), draw.

Doxology [from Greek *doxa*, praise; *lego*, to proclaim]. A short ascription of praise to the Trinity, metrical or otherwise.

Drammatico (It.), **Drammaticamente** (It.). Dramatic; in dramatic style.

Drängend (Ger.) (*drayn'-gent*). Hurrying; accelerating.

Dritta (It.). The right hand.

Droit or **Droite** (Fr.) (*droa*). Right hand.

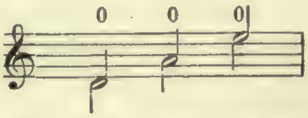
Drone. The pipe that sounds one note continuously in the bagpipe.

Drum. An instrument of percussion, the body hollow, made of wood or metal, one or both ends being covered with vellum or parchment drawn tight by braces. Three kinds of drum are used in modern music: (1) The kettle drum; this is the only one that may be tuned to definite pitch; a pair are generally used in the orchestra, tuned usually to the 1st and 5th of the key. (2) The snare drum or side drum, with parchment at both ends; that at one end is crossed by several thick gut-strings that rattle when the drum is struck on the other end by the pair of drumsticks. (3) The long drum, double drum, *grosse caisse*, used chiefly in military music; struck on both ends.

Drum Slade. A drummer.

Due (It.) (*doo-eh*). Two. **A due,** by two; that is, divide, when marked over a string part in the orchestra; but when over a wind instrument part it means that both of the pair are to play the notes.

Due corde (It.). Two strings. In violin music, means that the note is to be played on the open string and as a stopped note simultaneously. The only notes that may be so played on the violin are:



sometimes signified by writing them as above.

Duet, Duo (Fr.), **Duetto** (It.). A composition for two voices or instruments or for two performers on the piano or organ.

Duettino (It.) (*doo-et-tee'-no*). A little duet.

Dulciana. A soft, open, 8-foot organ-stop; flue pipes; in some foreign organs, a soft reed-stop.

Dulcimer. (1) An instrument consisting of an oblong or square box strung with wire strings, struck by small hammers held in the hands of the performer. (2) A small toy instrument, in which strips of glass or metal are used instead of wire strings, played in the same way.

Duolo (It.) (*doo-o'-lo*), **con doloroso** (It.), **con dolore** (It.) (*do-lo'-reh*). Plaintively; mournfully.

Duple. Double. **Duple Time,** two beats in the measure.

Dur (Ger.) (*duhr*). Literally, hard; major.

Dur (Fr.). Hard; coarse; rough.

Duramente (It.) (*doo-ra-men'-teh*). Roughly.

Durchführung (Ger.) (*doorch'-fee-roonk*). The working out; development of a sonata or fugue. See *Development.*

Durchkomponirt (Ger.) (*doorch'-kom-po-neert*). Composed through. Applied to a song that has a separate setting for each stanza.

Durezza (It.) (*doo-retz-a*), **con.** With sternness.

Dur-moll Tonart (Ger.). Major-minor scale or mode; a diatonic scale with major 3d and minor 6th.

Duro (It.), **Durante** (It.). Harshly.

Düster (Ger.) (*dees-tehr*). Gloomy; mournful; sad.

Dux (Lat.). Leader; the theme of a fugue.

E

E. (1) The third of the natural major scale, fifth of the natural minor. (2) The first or highest string (chanterelle) of the violin. (3) The fourth or lowest string of the double bass.

E. (It.) (*eh*). And; when the word that follows begins with a vowel, **ed** (ehd).

Ebollimento or **Ebollizione** (It.) (*eh-bol-litz-ee-o'-neh*). Boiling over; sudden expression of passion.

Ecclesiastical Modes. The scales called also Ambrosian and Gregorian, in which plain song and plain chant are written. They differ from the modern diatonic in the position of the half-tones; their position depends upon the initial note of the scale.

Échelle (Fr.) (*eh-shel*). A scale.

Echo Organ. A set of pipes in old organs enclosed in a box.

Éclat (Fr.) (*eh-claw*). Fire; spirit.

Éclogue or **Eglogue** (Fr.) [from Greek *εκλεγο* to select]. A pastoral; a poem in which shepherds and shepherdesses are the actors.

École (Fr.) (*eh-cole*). A school or style of music.

Écossais (Fr.) (*ek-cos-seh*) or **Écossaise** (*ek-cos-saze*) (1) In the Scotch style. (2) A lively dance.

Eguale (It.) (*eh-gwah-leh*). Equal; steady.

Egualmente. Equally; steadily.

Einfach (Ger.). Simple. **Einfachheit,** simplicity in construction.

Einfalt (Ger.). Simplicity in manner. **Mit Einfalt,** in a simple, natural manner.

Einleitung (Ger.) (*ein-lei-toonk*). Leading in; introductory.

Einschlafen (Ger.). Diminish in power and movement.

Eis (Ger.) (*eh-is*). E sharp.

Eisteddfod (Welsh) (*ice-steth'-fod*). In modern usage a musical contest for prizes.

Eleganza (It.) (*eh-lee-gantza*), **con.** With grace.

Elegy. A mournful poem commemorating the dead.

Elevato (It.) (*eh-leh-vah'-to*). Elevated; exalted.

Eligiac. In the style of an elegy.

Embellishment. The ornaments of melody, as trill, turn, mordent, etc.

Embouchure (Fr.) (*om-boo-shoor*). (1) The mouth-piece of a wind instrument. (2) The position and management of the mouth and lips of the player.

E moll (Ger.). E minor.

Empater les sons (Fr.) (*om-pahteh leh song*). Literally, to strike the sounds together; to sing extremely legato.

Empfindung (Ger.) (*emp-fin-doonk*). Emotion; passion.

Emporté (Fr.) (*om-por-teh*), **Empressé** (Fr.) (om-pres-*seh*). Hurried; eager; passionate.

Encore (Fr.) (*ong-core*), **Ancora** (It.). Again; a demand for the re-appearance of a performer; the piece sung or played on the re-appearance of the performer.

Energia (It.) (*eh-nur-jea*), **con.** With energy.

Energico, Energicamente, Energisch (Ger.). Energetic; forcibly.

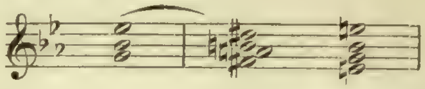
Enfatico (It.) (*en-fa'-tee-ko*). Emphatic; decided.

Enfasi (It.) (*en-fah'-see*), **con.** With emphasis.

Engelstimme (Ger.). Angel voice; a soft organ-stop; vox angelica.

Enharmonic. In modern music, a change of the letter without changing the pitch, as, C♯, D♭.

Enharmonic Modulation. A modulation in which the above change takes place, as,



Ensemble (Fr.) (*ong-sombl*). Together. (1) The union of all the performers. (2) The effect produced by this union. (3) The manner in which a composition for many performers is "put together."

Entr'acte (Fr.) (*on-trakt*). Between the acts; music performed between the acts of a drama.

Entrata (It.), **Entrée** (Fr.). Entry; introduction, prelude; the first movement of a serenata.

Entschlossen (Ger.) (*ent-shlos-sen*). Resolute; resolutely.

Entusiasmo (It.) (*ehn-too'-see-as-mo*), **con.** With enthusiasm.

Eolian or **Æolian.** (1) One of the Greek and ecclesiastical scales. (2) A species of harp played on by the wind.

Epicède (Fr.), **Epecedio** (It.) (*ep-ee-cheh'-dee-o*). A funeral dirge.

Epinette (Fr.). A spinet.

Episode. The parts of a fugue that intervene between the repetitions of the main theme.

Epithalamium. A wedding song.

E poi (It.). And then; after.

Equabile (It.) (*eh-qua-bee-leh*). Equal; steady.

Equabilmente. Equally; steadily.

Equal Voices. A composition is said to be for equal voices when written for men's only or women's only. When male and female voices are combined the music is said to be for mixed voices.

Equisono (It.). Equal sounding; unison.

Equivocal Chords. Dissonant chords that are common to two or more keys, or that may be enharmonically substituted for each other, as the diminished 5th chord, diminished 7th chord, and augmented 6th chord.

Ergriffen (Ger.). Affected; moved.

Ergriffenheit. Emotion.

Erhaben (Ger.). Lofty; sublime.

Erhabenheit. Sublimity.

Ermattet (Ger.). Exhausted.

Ernst (Ger.). Earnest; serious.

Eroica (It.) (*eh-ro'-ee-ka*). Heroic.

Erotic. Amatory. [Gr. *Eros,* Cupid.]

Ersterbend (Ger.). Dying away; morendo.

Es (Ger.). E flat.

Es dur (Ger.). E flat major.

Es-es (Ger.). E double flat.

Es moll (Ger.). E flat minor.

Espagnuolo (It.) (*ehs-pan-yu-olo*). In Spanish style.

Espirando (It.). Dying away.

Espressione (It.) (*ehs-pres-see-o-neh*), **con.** With expression.

Espressivo (It.). Expressive.

Essential Dissonances. Those that are added to the dominant chord. Auxiliary notes of all kinds are non-essential dissonances.

Essential Harmony. The harmony independent of all melodic ornaments, etc.

Estinguendo (It.) (*es-tin-guen-do*). As soft as possible.

Estinto (It.). Dying away; extinguishing.

Estravaganza (It.) (*es-trah-vah-gantza*). A fanciful composition; a burlesque.

Étoffé (Fr.). Full; sonorous.

Étouffée (Fr.). Stifled; damped.

Étude (Fr.) (*eh-tood*). A study, lesson.

Etwas (Ger.) (*et-vos*). Somewhat; as, **etwas langsam,** somewhat slow.

Euphonium. A large brass instrument of the saxhorn family, used in military bands; a free reed-stop in the organ, sixteen-foot pitch.

Euphony [Gr., *eu,* good; *phone,* sound]. Well-sounding; agreeable.

Exercise. (1) A study designed to overcome some special difficulty or strengthen special muscles. (2) A lesson in harmony, counterpoint, or composition. (3) A composition written as a thesis for the obtaining of a degree.

Exposition. The giving out of the subject and answer by all the voices in turn at the opening of a fugue.

Expression. The performance of music in such a manner as to bring out all its emotional and intellectual content. Intelligent, appreciative performance.

Expression (Fr.). The name of a harmonium stop.

Extempore (Lat.) (*ex-tem'-po-reh*). The gift of playing music composed as it is played.

Extemporize. To play unpremeditated music.

Extended Harmony. Reverse of close harmony, *q. v.*

Extension. (1) Violin playing, to reach with the fourth or first finger beyond the "position" in which the hand may be. (2) In piano music, spreading the hand beyond the "five-finger" position.

Extraneous Modulation. A modulation to a distant or non-related key.

Extreme. The outside parts, as bass and soprano.

Extreme. Used by many writers on harmony in the sense of augmented; as, extreme 2d or 5th or 6th.

F

F. The fourth or subdominant of the natural major or minor scale.

Fa. The fourth of the syllables adopted by Guido, called the Aretinian syllables. In "Movable Do" system the fourth of any scale.

Fa bemol (Fr.). F flat.

Fa burden, Falso bordone (It.), **Faux bourdon** (Fr.). (1) An ancient species of harmonization, consisting of thirds or sixths added to the cantus. (2) A drone bass like a bagpipe.

Facile (Fr.) (*fa-seel*), **Facile** (It.) (*fah-chee-leh*). Easy.

Facilment (Fr.) (*fa-seel-mong*), **Facilmente** (It.) (*fa-cheel-men-teh*). Easily; fluently.

Facilité (Fr.). Made easy; an easy version of a difficult passage.

Facture (Fr.) (*fak-toor*), **Fattura** (It.) (*fat-too-rah*). Literally, the making. The construction of a piece of music; the scale of organ-pipes.

Fa dièse (Fr.) (*dee-ehs*). F sharp.

Fagotto (It.), **Fagott** (Ger.). Bassoon (so called from its resemblance to a fagot or bundle of sticks). A double-reed instrument of great utility in the orchestra. Compass, three octaves (and over) from B♭ below the bass staff.

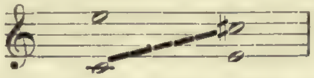
Fagottone (It.) (*fag-got-to'-neh*). Double bassoon.

Faible (Fr.) (*faybl*). Weak. **Temps faible, weak beat.**

False Cadence. A deceptive cadence.

False Fifth. A name for the diminished fifth.

False Relation. When a note sounded by one voice is given in the next chord, altered by ♯, ♭, or ♮, by another voice, thus:



Falsetto (It.). The highest register of the voice.

Fandango (Sp.). A rapid dance in triple time.

Fanfare (Fr.), **Fanfara** (It.). A brilliant trumpet call or flourish; a brass band.

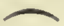
Fantasia (It.), **Fantasie** (Ger.), **Fantaisie** (Fr.). A composition that is not in any of the regular forms; often used of pianoforte arrangements of themes from operas.

Fantasia, Free. The name sometimes given to that part of a sonata that comes after the double bar; the Durchführung or development.

Fantasiren (Ger.) (*fan-ta-see-ren*). To improvise.

Fantastico (It.), **Fantastique** (Fr.). Fantastic; grotesque.

Farandola (It.), **Farandole** or **Farandoule** (Fr.). A rapid dance in $\frac{6}{8}$ time, Southern France and Italy.

Fascia (It.) (*fashiah*). A tie. 

F Clef. See *Clef.*

F dur (Ger.). F major.

Feierlich (Ger.). Festal; pompously; grandly; solemnly.

Feld (Ger.). Field; open air.

Feldmusik. Military music.

Feldton. The key of E♭, often used for military band music.

Fermata (It.) [from *fermare,* to stay]. A pause. 𝄐 A cessation of accompaniment and time, while a soloist executes a cadenza.

Fermato, Fermamente (It.). Firmly; decidedly.

Feroce (It.) (*feh-ro'-cheh*). Wild; fierce.

Ferocita (It.) (*feh-ro'-chee-tah*), **con.** With ferocity.

Fertig (Ger.). Quick; ready; nimble.

Fertigkeit. Dexterity; technical skill.

Fervente (It.) (*fer-ven'-teh*). Fervent; vehement.

Fes (Ger.). F flat.

Fest (Ger.). Festival.

Fest (Ger.). Fast; fixed.

Fester Gesang. Canto firmo.

Festgesang. Festival song.

Festivo (It.) (*fes-tee'-vo*). Festive; solemn.

Festivamen'te (It.). Festively; solemnly.

Festivita (It.) (*fes-tee'-vee-ta*), **con.** With joyfulness.

Festo'so (It.). Gay; joyful.

Feuer (Ger.) (*foy-ehr*). Fire.

Feuerig (Ger.). Fiery.

F-holes. The openings in the belly of instruments of the violin family; so called from their shape, *f.*

Fiacco (It.) (*fee-ak'-ko*). Weak; faint.

Fiasco (It.). A failure; breakdown. Literally, "a flask."

Fiato (It.). Breath.

Fiddle. This word and "violin" both come from the same root—the Low Latin word *vitula.*

Fidicen (Lat.). A harp or lute player. [From Lat. *fides,* a string, and *cano,* to sing.]

Fidicinal. A general term for string instruments.

Fiedel (Ger.). Fiddle.

Fieramente (It.). Proudly; fiercely.

Fiero (It.) (*fee-eh-ro*), **Fier** (Fr.) (*fee-eh*), proud; fierce.

Fife, Fifre (Fr.), **Piffero** (It.), **Querpfeife** (Ger.) (*kvehr-pfei-feh*). A small flute without keys, an octave higher than the flute, used in conjunction with drums for military purposes.

Fifteenth. An organ-stop of 2-foot pitch; open; metal.

Fifth. (1) An interval which includes five letters. (2) The dominant of the key.

Figure. (1) A form of accompaniment maintained without change. (2) A repeated melodic phrase. (3) Sequence.

Figured Bass, Basso figurato (It.), **Basse chiffre** (Fr.). A bass with figures over it (or under it) to indicate the chord each note is to bear. Invented as a species of musical shorthand it has been retained as a means of teaching harmony, although its warmest advocates admit its inadequacy to the indication of modern harmony.

Filar la voce (It.) (*feclar-la-vocheh*), **Filer la voix** (Fr.) (*fee-leh-la-voa*). To sustain a sound with even tone. Literally, to spin like a thread.

Fin (Fr.) (*fang*), **Fine** (It.) (*fee-neh*). End.

Finale (It.) (*fee-nah-leh*). Final. The last movement of a sonata or symphony or of the act of an opera.

Fingerboard. The upper side of the neck of string instruments, generally a thin strip of ebony against which the strings are pressed by the fingers of the left hand.

Fingering. The art of using the fingers systematically when playing an instrument; the marks or figures that indicate what fingers are to be used.

Fingersetzung (Ger.). Fingering.

Finto (It.). A feint; applied to a deceptive cadence.

Fioretto (It.) (*fee-o-ret-to*). An ornament.

Fiorito (It.) (*fee-o-ree-to*). Florid.

Fiorituri (It.) (*fee-o-ree-too-ree*). Embellishments; florid passages.

Fis (Ger.). F sharp. **Fisfis** or **Fisis,** F double sharp.

Fis dur. F sharp major.

Fis moll. F sharp minor.

Fixed Do. *Do* used as the name of C; movable *do* is *do* used as the keynote of any scale.

Flageolet. A small pipe blown at the end; an organ-stop of 2-foot pitch.

Flageolet Tones. The harmonic sounds produced by touching lightly the strings of violin, etc.

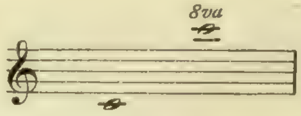
Flat. The sign of depression (♭) lowers the letter a half-tone.

Flautando, flautato (It.). Flute-like; in violin playing, a direction to produce flageolet tones.

Flautino (It.) (*flau-tee-no*). A small flute; a piccolo.

Flue Stops. Organ stops, the pipes of which are constructed on the same principle as the whistle or flageolet.

Flute, Flauto (It.) (*flau-to*), **Flöte** (Ger.) (*flateh*). (1) One of the most important of orchestral instruments; a cylindrical tube blown at a hole in the side called the embouchure. The modern flute, constructed on the Boehm system, is very much superior to the older instrument in both tone and tune. Its compass is from



(2) An organ-stop of 8 or 4-foot pitch; in French organs a general name for flue stops. There are many varieties of the flute, the major part of which are now either obsolete or used as names for organ-stops, as flauto traverso, transvere or German flute; flute d'amour, a soft-toned organ-stop; flute harmonique, an overblown flute, the pipe of which is twice the length necessary to produce the sound it is made to give.

F moll. F minor.

Foco (It.). Fire. **Con foco** or **fuoco,** with fire.

Focoso. Fiery; ardently.

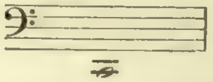
Foglietto (It.) (*fol-yet'-to*). The part used by the leader of the violins in the orchestra, containing cues, etc., of the other instruments, sometimes used by the conductor in place of a score.

Fois (Fr.) (*foa*). Time; as, **première fois,** first time.

Folia (Sp.), **Follia** (It.). A Spanish dance. Elaborate variations are called Follias de España, in French, Folies de'Espagne, meaning "follies of Spain" (a pun on the word folia), which has become a proverbial expression for trifles.

Fonds d'orgue (Fr.) (*fond-dorg*). The 8-foot flue-stops of the organ. The foundation stops.

Foot. (1) A poetic measure or meter. (2) A drone bass. (3) The unit used in determining the pitch of organ pipes, the standard being 8-foot C,



the lowest note on the manuals of the modern organ. An open pipe must be eight feet long to produce this sound, if closed it must be four feet long. Applied to other instruments it signifies that their pitch corresponds with that of the organ diapasons, that is, it is the same as the written note. All the violin family are of 8-foot pitch, except the double bass, which is of 16-foot pitch, that is, the notes sound an octave lower than written. The flute, hautboy, clarionet, and bassoon are also of 8-foot pitch. Of brass instruments, the cornets, trumpets, and trombones are of 8-foot pitch. The high horn in C is 8-foot, but the low horn in C is 16-foot pitch.

Forlana (It.), **Fourlane** (Fr.) (*foor-lan*). A dance somewhat similar to the tarantella.

Form. The number, order, and key relation of the several themes that are combined to make an extended composition, such as the sonata, rondo, symphony, concerto, etc. The lyric or dance form is the germ from which all varieties of instrumental music have been developed. The simplest form of lyric melody may be thus divided: Motive, two measures; Section, two motives; Phrase, two sections; Sentence, two phrases; Period, two sentences, making sixteen measures in all. The lyric form may be extended indefinitely by the addition of new periods in related keys. One of the most usual is the addition of a new period in the key of the dominant, subdominant, or relative minor, followed by a repetition of the first period. This is called the Aria Form. It was formerly largely used in vocal music, and is now one of the most usual forms for the lighter class of piano music. The following outlines of sonata and rondo forms give their main characteristics. The sonata form is the form of the symphony, and of the trio, quartet, etc., for string instruments, or for piano with strings, or other instruments. The same is the case with the rondo; this form is frequently used for the final movement.

Outline of Sonata Form in Major Key

FIRST HALF.

1st Theme.	2d Theme.
Tonic key.	Dominant key.

SECOND HALF

	1st Theme.	2d Theme.
Development.	Tonic key.	Tonic key.

Sonata in Minor Key

FIRST HALF

1st Theme.	2d Theme.
Tonic.	Relative major.

SECOND HALF

	1st Theme.	2d Theme.
Development.	Tonic.	Parallel major.

Frequent deviations may be found from the foregoing schemes. The intervals between the themes are filled with transition passages or modulations so constructed as to heighten the effect of the theme that follows; codas are frequently added after both appearances of the second theme.

Modern Rondo Form, Major Key

FIRST HALF

1st Theme.	2d Theme.	1st Theme.
Tonic.	Dominant.	Tonic.

SECOND HALF

3d Theme.	1st Theme.	2d Theme.	Coda.
Sub-dom. Rel. minor. Parallel minor.	Tonic.	Tonic.	Made from 1st theme or all the themes.

For an example of this kind see Beethoven's No. 2 Sonata of the three dedicated to Haydn, last movement.

Same Form of Rondo in Minor Key

FIRST HALF

1st Theme.	2d Theme.	1st Theme.
Tonic.	Relative major.	Tonic.

SECOND HALF

3d Theme.	1st Theme.	2d Theme.	Coda.
Sub-dom. and relative major.	Tonic.	Tonic major.	Minor.

See last movement of Sonata Pathétique—Beethoven.

Forte (It.) (*for-teh*). Loud. **Fort** (Fr.), **Stark** (Ger.). **Meno forte,** less loud. **Mezzo forte** (M. F.), half loud. **Piu forte,** louder. **Poco forte,** a little loud; rather loud. **Sempre forte,** always loud. **Forte stop,** a mechanism worked by the feet or the knee, or a draw-stop, by means of which the whole power of the harmonium, organ, etc., may be put on at once.

Forte possibile (It.) (*pos-see'-bee-leh*), **Fortissimo** (It.). Loud as possible.

Fortemente (It.). Loudly; forcibly.

Forza (It.) (*fortza*), **con.** With force.

Forzando (It.) (*fortzando*). Forcing the sound; emphasizing a certain note, indicated by <, ∧, *fz, sfz.*

Forzato (It.) (*fortzato*), **Sforzando, Sforzato.** All have the same meaning as *Forzando.*

Fourniture (Fr.). A mixture-stop in the organ.

Fourth. (1) An interval embracing four letters. (2) The subdominant of the scale.

Française (Fr.) (*frong-says*). A dance in triple time.

Francamente (It.) (*frank-a-men'-teh*). Frankly; boldly.

Franchezza (It.) (*fran-ket'-za*), **Franchise** (Fr.) (*frong-shees*). Freedom; confidence.

Freddamente (It.). Frigidly; coldly.

Fredezza (It.) (*freh-det'-za*), **con.** With coldness.

Free Fugue. One that does not conform to strict rules.

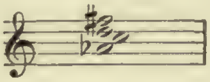
Free Parts. Parts added to a canon or fugue that take nc part in its development.

Free Reed. See *Reed.*

Free Style. The reverse of strict contrapuntal style.

French Horn. See *Horn.*

French Sixth. The augmented 6th with augmented 4th and major 3d.



French Violin Clef. The G clef on the first line (obsolete).

Frets. Pieces of wood, metal, or ivory, set across the fingerboard of some string instruments, raised slightly above its surfaces, to regulate the pitch of the sounds; the finger is pressed on the string behind the fret, which then acts as a bridge.

Fretta (It.), **con.** With haste; hurry.

Frisch (Ger.). Fresh; lively.

Fröhlich (Ger.). Gay; cheerful.

Frottola (It.). A comic ballad.

Fuga, Fugue (It.), **Fuge** (Ger.) (*foo-geh*). [From Lat., *fuga,* flight]. The parts seeming to fly one after another; the highest development of counterpoint; a composition developed from one or two (sometimes three) short themes, according to the laws of imitation. The chief elements of a fugue are: (1) Subject, or theme. (2) Answer, imitation of theme at 5th above or below. (3) Counter-subject, an additional theme which accompanies the main theme. (4) Episodes; these connect the various repetitions of the theme together. (5) Organ point, generally used before the stretto. (6) Stretto, a drawing together of the subject and answer; the stretto is often written on an organ point. (7) Coda, the free ending after the development is completed. Although all these things enter into the fugue, it is not necessary that every fugue should include all of them. There are many varieties of fugue now happily relegated to the limbo of musical antiquities. The most important are the Real fugue, in which the subject and answer are identical, and the Tonal fugue, in which an alteration must be made in the theme to prevent its going out of the key. In the tonal fugue the subject moves from the tonic to the dominant, or the reverse. The answer must move from dominant to tonic, or the reverse.

Fugara. An open, metal pipe organ-stop, generally of 4-foot tone.

Fugato. In fugue style. **Aria fugato,** a song with fugue-like accompaniment.

Fughetto (It.). A slightly developed fugue.

Full Cadence. Perfect cadence. See *Cadence.*

Fundamental. The generator or root of a chord.

Fundamental Bass. The roots of the harmonics on which a piece is constructed.

Fundamental Position. A chord with its root at the bass.

Funèbre (Fr.) (*foo-nebr*), **Funerale** (It.) (*foo-neh-rah'-leh*). Funereal; dirge-like.

Fuoco (It.) (*foo-o'ko*). Fire. **Con fuoco,** with fire.

Furia (It.) (*foo'-re-ah*), **con.** With fury.

Furibundo (It.), **Furioso** (It.). Furiously; savagely.

Furlano (It.). See *Forlana.*

Furniture. A mixture-stop in the organ.

Furore (It.) (*foo-ro'-reh*), **con.** With fury; passion.

Fusée (Fr.) (*foo-seh'*). A slide from one sound to another.

G

G. (1) The fifth or dominant of the natural major scale. (2) The fourth or lowest string of the violin. (3) The third string of the viola and violoncello; the first string of the double bass. (4) The letter represented by the G or treble clef. (5) Abbreviation for Gauche (Fr.) (*gawsh*), left

Gagliarda (It.) (*gal-yar-dah*), **Gailliarde** (Fr.) (*gah-yard*). A favorite dance in $\frac{3}{4}$ time resembling the minuet.

Gai (Fr.) (*gay*), **Gaja** (It.) (*gayah*), **Gaiment** (Fr.) (*gay-mong*), **Gajamente** (It.) (*gay-a-men-teh*). Gay; merry; gaily; merrily.

Gala (It.) (*gah-lah*), **di gala.** Finely; bravely. Literally, in fine array.

Galamment (Fr.) (*gal-lah-mong*), **Galantemente** (It.) (*galant-eh-men-teh*). Gracefully; freely; gallantly.

Galant (Ger.) (*gah-lant'*), **Galante** (Fr.) (*gah-longt*), **Galante** (It.) (*gah-lan-teh*). Free; gallant; graceful.

Galliard. See *Gagliarda.*

Galop (Fr.) (*gah-lo*), **Galopade** (Fr.) (*galo-pahd*), **Galopp** (Ger.). A rapid, lively dance in $\frac{2}{4}$ time.

Gamba (It.) [the leg]. (1) See *Viol di gamba.* (2) An organ-stop of eight-foot pitch; in German, **Gambenstimme.**

Gamma. The Greek letter g, *Γ*; in ancient music the letter G, first line bass staff; in the hexachord system this sound was called *gamma ut,* from whence comes gamut, a scale.

Gamme (Fr.) (*gahm*). A scale; gamut.

Gang (Ger.). Passage.

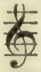
Ganz (Ger.) (*gants*). Whole. **Ganze Note,** whole note.

Garbo (It.). Gracefulness; refinement.

Gassenhauer (Ger.) (*gas-sen-how-er*). Lit., running the streets. An old dance in $\frac{3}{4}$ time.

Gauche (Fr.) (*gawsh*). Left. **Main gauche,** left hand.

Gavot (Fr.) (*gah-vo*), **Gavotte** (*gah-vot*), **Gavotta** (It.). An old dance in ¢ time; lively, yet dignified. Frequently introduced in the suite.

G Clef.  See *Clef.*

Gedeckt (Ger.) [from *decken,* to close]. Closed; the stopped diapason.

Gedehnt (Ger.). Slow; stately.

Gedicht (Ger.). Poem.

Gefallen (Ger.) (*geh-fal-len*). Pleasure. **Nach Gefallen,** at will. See **Bene placito** and **A piacere.**

Gefühl (Ger.) (*geh-feel*). Feeling. **Mit Gefühl,** with feeling.

Gegensatz (Ger.) (*geh-gen-sats*). The second theme in a sonata. Lit., the against or contrary theme; **Hauptsatz** being the chief or principal theme.

Gehalten (Ger.) (*geh-hal-ten*). Held; sustained; tenuto.

Gehend (Ger.) (*geh-end*). Going; andante. **Etwas gehend** (con moto), with motion.

Geige (Ger.). Fiddle; violin.

Geigenprincipal. An organ-stop of 8- or 4-foot pitch.

Geist (Ger.). Spirit; mind; genius.

Geistlich (Ger.). Sacred; spiritual.

Gelassen (Ger.). Tranquil; calm.

Gemächlich (Ger.) (*geh-mehch-lich*). Easy; convenient.

Gemächlich commodo. Not too fast.

Gemässigt (Ger.) (*geh-mehs-sicht*). Moderate. Lit., measured.

Gemshorn. An 8- or 4-foot organ-stop with horn-like tone.

Gemüth (Ger.) (*geh-meet'*). Heart; soul; feeling.

Gemüthlich (Ger.). Feelingly; heartily.

Generator. Root; fundamental of a chord.

Genere (It.) (*je'-neh-reh*), **Genre** (Fr.) (*zhongr*). Style; class; mode.

Generoso (It.) (*jeh-neh-ro'-so*). Freely; frankly.

Gentille (Fr.) (*zhong-til*), **Gentile** (It.) (*jen-tee-leh*). Graceful; delicate. **Con gentilezza** (It.) (*jen-tee-letsa*), with grace; nobility.

German Flute. See *Flute.*

German Sixth. See *Augmented Sixth.*

Ges (Ger.). G flat.

Gesang (Ger.) (*geh-zong'*). Singing [from *singen,* to sing]; song; melody; air.

Gesangverein (Ger.). Singing society.

Geschmack (Ger.). Taste. **Mit Geschmack,** with taste. **Geschmackvoll,** tasteful.

Geschwind (Ger.) (*geh-shvint'*). Fast; presto.

Gesteigert (Ger.). Raised; exalted in volume; louder; crescendo.

Getragen (Ger.) (*geh-tra-gen*). Sustained. [*Tragen,* to bear up.] Sostenuto.

Gezögen (Ger.) (*geh-tso-gen*) [from *ziehen,* to drawl]. Prolonged; sustained.

Ghazel or **Gazel.** A short Persian poem, used by Hiller as a name for short pianoforte pieces, in which a simple theme constantly occurs.

Ghiribizzo (It.) (*gee-ree-bitz'-o*). Whim; grotesque.

Giga (It.). Jig; a rapid dance in $\frac{6}{8}$ time, used as the final movement in the suite, where it is often developed in fugue form.

Giochevole (It.) (*jee-o-keh'-vo-leh*), **Giocondosa** (It.) (*jee-o-kon-do-sah*), **Giocoso** (It.) (*jee-o-co-so*), **Giocondezza** (It.) (*jee-o-con-detza*). Joyful; merry; sportive; happy; mirthful.

Gioja (It.) (*jeo-ya*), **con.** With joy.

Giojante (It.) (*jeo-yan-teh*), **Giojosamente** (It.) (*jeo-yos-a-men-teh*), **Giojoso** (It.) (*jeo-yo-so*). Joyous; mirthfully.

Gioviale (It.) (*jeo-ve-ah'-leh*). Jovial.

Giovialita (It.) (*jeo-vee-ah-lee-tah*), **con.** With joviality.

Gis (Ger.) (*ghiss*). G sharp.

Giubilio (It.) (*jew-bee-leo*). Jubilation.

Giubilioso (It.) (*jew-bee-lee-oso*). Jubilant.

Giustezza (It.) (*jews-tet'-za*), **con.** With exactness.

Giusto (It.) (*jewsto*). Strict; exact.

Glee. A composition for three or more voices without accompaniment. The glee differs from the madrigal, its predecessor, in being constructed more on the harmonic than the contrapuntal system; *i. e.*, admits dominant, dissonances, and second inversions. The glee is the most distinctive form of English music. The best glees belong to the eighteenth century and the first part of the nineteenth. They have been largely superseded by the part song.

Gli (It.) (*lee*). The.

Glide. (1) To connect two sounds by sliding. (2) A modern variety of the waltz.

Glissando, Glissato, Glissicato, Glissicando (It.). To play a scale on the pianoforte by drawing the finger along the keys. Only possible in the natural scale. In violin playing, to slide the finger rapidly from one "stop" to the next.

Glissé (Fr.) (*glis-seh*). See *Glissando.*

Glisser (Fr.) (*glis-seh*). To slide.

Glockenspiel (Ger.). Bell play; a small instrument consisting of bells tuned to the diatonic scale, played by small hammers or by means of a keyboard. Steel bars are sometimes used in place of bells.

Cong. A pulsatile instrument consisting of a disc of bronze, struck with drumstick with soft head.

Gorgheggi (It.) (*gor-ghed'-je*). Florid singing, with runs, trills, etc.

Grace Note. See *Appoggiatura.*

Graces. The ornamental notes first used in harpsichord playing; they are now nearly all obsolete, or if used are written in full by the composer.

Gracieux (Fr.) (*grah-see-oo*), **Gracieuse** (Fr.) (*grah-see-oos*), **Gracile** (It.) (*gra-chee-leh*). Graceful; delicate.

Gradevole (It.) (*grah-deh'-vo-leh*). Grateful.

Graduellement (It.) (*grah-doo-el-mong*). By degrees.

Gran cassa (It.). Great drum; long drum.

Gran gusto (It.), **con.** With grand expression.

Gran tamburo (It.). The big drum.

Grand barré (Fr.). See *Barré.*

Grand jeu (Fr.) (*zheu*), **Grand choeur** (*koor*). Full organ.

Grand Piano. Properly, the long, wing-shaped pianoforte with keyboard at the wide end; commonly applied to all varieties of piano with three strings to each key.

Grande orgue (Fr.) (*org*). Great organ.

Grandezza (It.) (*gran-det'-za*), **con.** With grandeur.

Grandioso (It.) (*gran-de-o'-so*). Grandly.

Grave [Fr., *grahv;* It., *grah-veh*]. Deep in pitch; slow; solemn.

Gravecembalum (Lat.), **Gravicembalo** (It.), (*gra-vee-chem-balo*). The harpsichord.

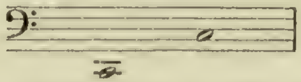
Gravement (Fr.) (*grahv-mong*), **Gravemente** (It.) (*grah-veh-men-teh*). Slowly; seriously.

Gravita (It.) (*gra-vee-tah*), **con.** With dignity.

Grazia (It.) (*grat-se-a*), **con.** With grace; elegance.

Grazioso (It.) (*grat-si-oso*), **Graziosamente** (*grat-si-osa-men-teh*). Gracefully; elegantly.

Great Octave. The sounds from



Great Organ. The division of an organ that contains the most powerful stops, generally operated by the middle keyboard or manual, the upper being the swell organ, the lower the choir organ.

Greater. Major; as, greater third, greater sixth. In old usage the major scale is called the scale with the greater third.

Greek Music. The Greek system of music is still a subject of controversy about which very little is known. The best attempts at its elucidation may be found in Chappel's "History of Music" and Munro's "Greek Music." Its interest is purely antiquarian.

Gregorian Chant. See *Plain Song.*

Groppo (It.), **Groppetto** (It.). A turn; a group.

Grosse (Ger.) (*gros-seh*). (1) Major, applies to intervals. (2) Great or grand, as, grosse Sonate. (3) An octave below standard pitch, as, grosse Nazard, an organ-stop an octave below the twelfth.

Grosse-caisse, Gros tambour. See *Drum.*

Grosso (It.). Great; large; as, grosso concerto.

Grottesco (It.) (*grot-tes'-ko*). Grotesque; comic.

Ground Bass. A bass of four or eight bars, constantly repeated, each time with varied melody and harmony. The ground bass was generally used as the basis of the chaconne and passacaglio.

Group. (1) A series of rapid notes grouped together. (2) One of the divisions of the orchestra, as string group, brass group, wood group.

Gruppo, Grupetto. See *Groppo, Groppetto.*

G-Schlüssel (Ger.) (*gay-shlues-sel*). G clef.

Guaracha (Sp.) (*gwah-rah'-chah*). A lively Spanish dance in triple time.

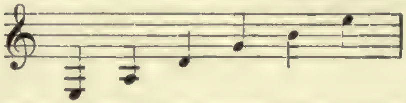
Guerriero (It.) (*gwer-reeh'-ro*). Martial; warlike.

Guida (It.) (*gwee-dah*). Guide; the subject of a canon or fugue.

Guidonian Hand. A diagram consisting of a hand, with the syllables written on the tips of the fingers and on the joints, intended to assist in memorizing the hexachord scales.

Guidonian Syllables. The syllables applied by Guido to the notes of the hexachord, *ut, re, mi, fa, sol, la.* When the octave scale was adopted *si* was added for the seventh note; *ut* was changed to *do* as a better syllable for vocalizing.

Guitar. A string instrument with fretted fingerboard, played by plucking the strings with the fingers of the right hand, one of the oldest and most widespread of instruments. It probably originated in Persia, where it is called *tar* or *si-tar*, passed from thence to Greece, and to the rest of Europe and North Africa. The guitar now in general use is called the Spanish guitar. It has six strings tuned thus:



but their actual sound is an octave below the written notes.

Gusto (It.), **con.** With taste.

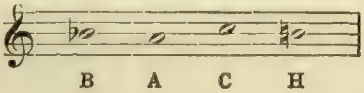
Gustoso. Tastefully.

Gut. The material (sheep's entrails) of which violin, guitar, and other strings are made, commonly called catgut.

Gut (Ger.) (*goot*). Good. **Guter Taktteil,** lit., good bar part; the accented part of the bar.

H

H. Abbreviation for Hand. **Hah** (Ger.), the note B♮, B♭ being called B (*bay*). It is this system of nomenclature that makes possible the fugues on the name of Bach, written by Bach, Schumann, and others:



Hackbrett (Ger.). Literally, chopping-board. The dulcimer.

Halb (Ger.) (*halp*). Half.

Halbe Cadenz (Ger.). Half cadence.

Halbe Note. Half-note.

Halber Ton. Half-tone.

Half-Note. 𝅗𝅥

Half-Rest. ▬

Half-Shift. On the violin, the position of the hand between the open position and the first shift.

Half-Step. Half-tone.

Half-Tone. The smallest interval in modern music.

Hallelujah (Heb.). The Greek form **Alleluia** is often used. "Praise ye Jehovah."

Halling. A Norwegian dance in triple time.

Hals (Ger.). Neck, as of violin, guitar, etc.

Hammerklavier (Ger.). A name for the P. F. (used by Beethoven in the great sonata, Op. 106).

Hanacca. A Moravian dance in $\frac{3}{4}$ time, somewhat like the polonaise.

Hardiment (Fr.) (*har-dee-mong*). Boldly.

Harmonic Flute. See *Flute.*

Harmonic Scale. The series of natural harmonics; the scale of all brass instruments without valves or pistons.

Harmonic Stops. Organ-stops with pipes of twice the standard length pierced with a small hole at the middle, causing them to sound the first overtone instead of the sound that the whole length would produce.

Harmonica. (1) An instrument invented by Benjamin Franklin, the sounds of which were produced from glass bowls. (2) An instrument consisting of plates of glass struck by hammers. (3) A mixture-stop in the organ.

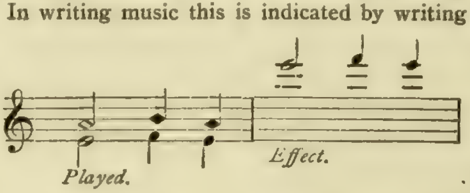
Harmonici (Lat.) (*har-mon'-i-see*). The followers of Aristoxenus, as opposed to the **Canonici** (*ka-non-i-see*), the followers of Pythagoras. The former taught that music was governed by its appeal to the ear, the latter that it was a matter for mathematical and arithmetical study only.

Harmonicon. A toy instrument with free reeds, blown by the mouth.

Harmonics, Overtones, Partial Tones. (1) The sounds produced by the division of a vibrating body into equal parts; it is upon the presence or absence and relative intensity of the overtones that the quality of the sound depends. Open pipes, strings, brass instruments, and instruments with double reed (bassoon and hautboy) give the following series:

	1	2	3	4	5	6	7	8	9	
C	C	G	C	E	G	B♭	C	D	E,	etc.
generator	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$	$\frac{1}{6}$	$\frac{1}{7}$	$\frac{1}{8}$	$\frac{1}{9}$	$\frac{1}{10}$	

Closed pipes and beating reeds (clarionet) omit all the even numbers in this series. (2) The sounds produced on the violin by touching the string lightly at one of the points of division; those produced by thus touching the open string are called natural harmonics. Artificial harmonics are produced by stopping the string with the first finger and touching it lightly with the fourth, at the interval of a fourth above; the resulting harmonic is two octaves above the stopped note. In writing music this is indicated by writing thus:



The lozenge-shaped notes indicate the notes to be lightly touched. Natural harmonics are frequently used on the harp, guitar, and mandolin.

Harmonie-Musik (Ger.). Harmony music; music for wind instruments. A band composed of brass and wood instruments is called a harmony band.

Harmonist. One who is an expert in the art of harmony.

Harmonium. A keyboard instrument with free reeds. It differs from the reed organ in that the air is forced through instead of drawn through the reeds, giving a stronger, rougher quality of tone. In harmonium music, published in Europe, the stops are indicated by figures placed in a circle. Each stop is divided at the middle. The figure in circle, placed below the bass staff, refers to the lower half of the stop; above the treble staff, to the upper half. The cor anglais and flute form one stop, marked ① below for cor anglais, ① above for flute.

2 means bourdon, below; clarionet, above.
3 means clarion, below; piccolo, above.
4 means bassoon, below; hautboy, above.

Harmony [from Gr. *harmo,* to join]. The art of combining sounds. The study of harmony in its fullest extent is that which treats of the combination of sounds, consonant and dissonant, and their succession. The so-called laws of harmony have all been arrived at empirically, hence have been subject to change, each new composer of sufficient originality and genius modifying them to suit his purposes. Harmonic combinations may be either consonant or dissonant. The consonant combinations consist of the common (perfect) chord and its derivatives. The dissonant combinations all include some dissonant interval, viz., 7th or 2d, augmented 4th, diminished or augmented 5th, augmented 6th or diminished 3d, or 9th. The movement of consonant combinations is perfectly free; that of dissonant combinations is subject to the rules governing the resolution of the dissonant sounds they contain. Two classes of dissonances are recognized: (1) Those that belong to the overtone series, called essential; (2) those that result from the employment of suspensions, retardations, changing and passing notes.

Harp. A string instrument of very ancient origin, probably first suggested by the bow. The earliest forms of Egyptian harps resemble that weapon, the front bar or support being wanting. The modern harp, by means of contrivances for altering the tension of the strings, controlled by pedals, has the complete chromatic scale. The harp is extensively used in the modern orchestra; its clear, "glassy" tones form a striking and effective contrast to the rest of the orchestra. It is most effective when used to give "arpeggios," or broken chords, particularly in soft passages. Scales are ineffective on the harp, and the chromatic scale is impossible. The compass of the modern harp extends from the second C♭ below the bass staff to the second F♭ above the treble staff, six and one-half octaves. The natural harmonics, produced by touching the middle of the string lightly with one hand, are extremely effective in very soft passages.

Harpe (Fr.), **Harfe** (Ger.). The harp.

Harpsichord, Harpsicol, Clavicin (Fr.), **Cembalo** (It.), **Clavicembalo** (It.), **Flügel** (Ger.). A string instrument with keyboard, in shape like the modern grand piano. The sound was produced by pieces of quill, leather, or tortoiseshell, which scratched across the strings when the keys were struck. Harpsichords were often made with two rows of keys and with stops, by means of which the tone might be modified.

Haupt (Ger.) (*howpt*). Head; chief; principal.

Hauptmanuel. Great organ.

Hauptnote. Essential note in a turn, mordent, etc.

Hauptsatz. Principal theme in a sonata or rondo, etc.

Hauptwerk. Great organ.

Hautbois (Fr.) (*ho-boa*). See *Oboe.*

Hautbois d'amour. A small variety of the hautboy.

H dur (Ger.). B major.

H moll (Ger.) (*hah moll*). B minor.

Head. The membrane of a drum; the peg-box of violin, guitar, etc.

Head Voice. See *Voice.*

Heftig (Ger.). Impetuous. Literally, heavily.

Heimlich (Ger.). Mysteriously; secretly.

Heiss (Ger.). Ardent.

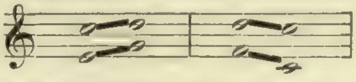
Heiter (Ger.). Clear; calm.

Heptachord [Gr., *hepta,* seven; *korde,* string]. A scale or lyre with seven diatonic sounds.

Herabstrich or **Herstrich** (Ger.). Down bow.

Heraufstrich or **Hinaufstrich** (Ger.). Up bow.

Hidden Fifths or **Octaves.** Called also concealed. These occur when two parts or voices take a 5th or 8th in parallel motion.



The rule forbidding hidden 5ths and 8ths is now very little regarded.

His (Ger.). B sharp.

Hoboe, Hoboy. See *Oboe.*

Hochzeitsmarsch (Ger.) (*hoch-tseits*). Literally, high time. A wedding march.

Hohlflöte (Ger.) (*hole-fla-teh*). Hollow flute; an organ-stop of 8-foot tone, soft, full quality; a stop of the same character a fifth above the diapason is called **Hohlquinte** (*kvin-teh*).

Holding Note. A sustained note; a pedal point.

Homoph'ony, Homophon'ic, Homoph'onous [Gr., *homo,* one or single; *phonos,* sound]. Music in which one part (melody) is the most important factor, the remaining parts being entirely subsidiary, that is, simply accompaniment.

Horn [It., *Corno;* Fr., *Cor;* Ger., *Horn* or *Waldhorn*]. A generic term for instruments of brass or other metal, wood, or animal horns sounded by means of a cup-shaped mouthpiece. In modern usage applied only to the orchestral horn, called also French horn. A brass instrument with a long, narrow tube bent into a number of circular curves, with a large bell. The modern horn is provided with pistons, which make it a chromatic instrument. The custom is now almost universal of using the horn in F, the part for which is written a fifth higher than the actual sounds. Before the application of pistons to the horn its part was always written in C, and the key was indicated by writing: Corni in B♭ or E♭, etc., as the case might be. Many composers retain this method of writing, but the horn-players generally transpose the part *a vista* to suit the F-horn.

Horn Band. In Russia, a band of performers, each one of whom plays but one sound on his horn.

Hornpipe. An old English dance of a lively, rapid character.

Horn-Sordin (Ger.). A contrivance placed in the mouth of the horn to deaden the tone.

Humoresque (Fr.) (*oo-mo-resk*), **Humoreske** (Ger.). A caprice; humorous, fantastic composition.

Hunting Horn [Fr., *Cor de Chasse;* It., *Corno di Caccia*]. The horn from which the orchestral horn was developed.

Hymn Tune. A musical setting of a religious lyric poem, generally in four parts.

I

Idée fixée (Fr.) (*e-deh fix-eh*). Fixed idea; a name given by Berlioz to a short theme used as the principal motive of an extended composition.

Idyl [Fr., *Idylle;* Gr., *Eidullion*]. A small image or form; a short, tender piece of music generally of a pastoral character.

Il piu (It.) (*eel peu*). The most. **Il piu forte possibile,** as loud as possible.

Imitando (It.). Imitating; as, **Imitando la voce,** imitating the voice; a direction to the instrumentalist to imitate the vocalist.

Imitation. A device in counterpoint; a musical phrase being given by one voice is immediately repeated by another voice. There are many varieties of imitation: (1) By augmentation, when the imitating part is in notes of twice or four times the value of those in the theme. (2) By diminution, when the value of the notes is reduced one-half or one-fourth. (3) By inversion, when the intervals are given by the imitating part in inverted order. Imitation is called Canonic when the order of letters and intervals is exactly repeated, thus:

C D E⁀F   G A B⁀C

Strict, when the order of letters only is repeated, as:

C D E⁀F   A B⁀C D

Free, when the theme is slightly altered, but not enough to destroy the resemblance. The theme is called the antecedent; the imitation, the consequent. There are other varieties of imitation, but they are now generally obsolete, being more curious than musical.

Immer (Ger.). Ever; continuously; always.

Impaziente (It.) (*im-pah-tse-en-teh*). Impatient; restless.

Impazientemente (It.). Vehemently; impatiently.

Imperfect Cadence. Same as *Half Cadence.*

Imperfect Consonance. Major and minor thirds and sixths.

Imperfect Fifth. The diminished fifth.

Imperioso (It.). Imperiously; with dignity.

Impeto (It.) (*im'-peh-to*), **con.** With impetuosity.

Impetuoso (It.), **Impetuosamente** (It.). Impetuously.

Implied Intervals. Those not expressed in the figuring.

Imponente (It.) (*im'-po-nen-teh*). Emphatic; pompous.

Impromptu. (1) An extemporaneous performance. (2) A piece of music having the character of an extemporaneous performance.

Improvisation. Unpremeditated music.

Improvise. To play unpremeditated music.

Improviser (Fr.) (*im-pro-vee-seh*), **Improvvisare** (It.). To extemporize.

Improvvisatore (It.). An improviser (male).

Improvvisatrice (It.) (*im-prov-vi-sa-tree-cheh*). An improviser (female).

In alt (It.). The notes in the first octave above the treble staff.

In altissimo (It.). All notes above the octave *in alt.*

In nomine (Lat.). In the name; a sort of free fugue.

Incalzando (It.) (*in-cal-tsan-do*). To chase; pursue hotly, with constantly increasing vehemence.

Indeciso (It.) (*in-deh-chee-so*). With indecision; hesitating.

Infinite Canon. See *Canon.*

Inganno (It.). Deceptive. **Cadenza inganno,** deceptive cadence.

Inner Parts. The parts that are neither at the top nor the bottom, as the alto and tenor in a chorus.

Inner Pedal. A sustained note in an inner part.

Innig (Ger.). Heartfelt; fervent.

Innigkeit (Ger.), **mit.** With fervor; intense feeling.

Inniglich (Ger.). See *Innig.*

Inno (It.). Hymn.

Innocente (It.) (*in-no-chen'-teh*), **Innocentemente.** Innocent; natural.

Innocenza (*inno-chent'-sah*), **con.** With artlessness.

Inquieto (It.) (*in-quee-eh-to*). Unquiet; restless.

Insensibile (It.) (*in-sen-si-bee-leh*), **Insensibilmente** (It.). By imperceptible degrees; gradually.

Insistendo (It.), **Instante** (It.), **Inständig** (Ger.). Urgent; pressing.

Instrument. Any mechanical contrivance for the production of musical sounds. Instruments are classified as follows: String instruments, wind instruments, pulsatile instruments. String instruments are divided into bow instruments, violin class; instruments the strings of which are plucked by the fingers—harp, guitar, etc.; plectral, *i. e.*, the strings struck by a rod or thin strip of wood, metal, etc., as mandolin, zither; strings struck by hammers held in the hand—cymbal; strings struck by hammers operated by keyboard—pianoforte. Wind instruments are divided as follows: (1) Vibrating column of air—flutes and flue-stops of organ. (2) Single reed—clarionet, saxophone, basset horn, reed-stops in the organ. (3) Double reed—oboe, bassoon. (4) Free reed—harmonium, vocalion, cabinet organ. (5) Brass instruments in which the lip of the player acts as a reed—trumpet, horn, etc. Pulsatile instruments—drums, triangles, cymbals, bells, xylophone. The small or chamber orchestra includes the following instruments: String—first violins, second violins, violas, violoncellos, contrabassi. Wood-wind—pair of flutes (It., *flauti*), pair of hautboys (It., *oboi*), pair of clarionets (It., *clarionetti*), pair of bassoons (It., *fagotti*). Brass-wind—pair of trumpets (sometimes omitted (It., *clarini*), pair of horns (It., *corni*), pair of kettle-drums (It., *timpani*). The addition of three trombones changes this to the full or grand orchestra, which is often augmented by the addition of the following instruments: Wood-wind—piccolo or octave flute, English horn (It., *corno Inglese*), alto or bass clarionet, double bassoon (It., *contra fagotto*). In the brass quartet the horns are increased to four, and the alto, tenor, and bass trombones are added and the bass trombone reinforced by the bass tuba. Three or more kettle-drums are frequently employed, also the following pulsatile instruments: large drum, snare drum, triangle, and cymbals. The harp has almost become an essential in the modern orchestra, whether large or small.

Instrumentation. The art of using a number of instruments in combination; the manner of arranging music for the orchestra.

Instrumento or **Stromento** (It.). An instrument.

Instrumento or **Stromento di corda** (It.). String instrument.

Instrumento or **Stromento di fiato** (It.). Wind instrument.

Interlude, Intermède (Fr.) (*in-ter-made*), **Intermedio** (It.) (*in-ter-meh-deo*). A short piece of music between the acts of a drama or the verses of a hymn.

Intermezzo (It.) (*in-ter-medzo*). An interlude; a short movement connecting the larger movements of a symphony or sonata.

Interrupted Cadence. See *Cadence.*

Interval. The difference in pitch between two sounds. The name of an interval is determined by the number of letters it includes (counting the one it begins with and the one it ends with). Seconds may be minor (E, F), major (E, F♯), augmented (E♭, F♯). Thirds may be minor (E, G), major (E, G♯), diminished (E, G♭). Fourths may be perfect (E, A), augmented (E, A♯), diminished (E, A♭). The inversion of an interval produces one of the opposite kind except when it is perfect. Inversion of minor 2d produces major 7th, and since all intervals lie within the octave, and the octave contains twelve half-tones, it follows that an interval and its inversion must together make an octave or twelve half-tones. Intervals are further divided into consonant and dissonant, the consonant into perfect and imperfect. The perfect consonances are the 4th, 5th, and octave. They are called perfect because any alteration of them produces a dissonance. The imperfect consonances are the major and minor 3d and 6th, called imperfect because equally consonant whether major or minor. All other intervals are dissonant, that is, one or both the sounds forming them must move in a certain direction to satisfy the ear. If the dissonant is minor or diminished the sounds must approach each other (except minor 2d); if major or augmented they must separate (except major 7th, which may move either way). Intervals are augmented when greater than major or perfect. Intervals are diminished when less than major or perfect. The prime or unison is often called an interval and if altered, as C C♯, is called an augmented unison or prime; it is more properly a chromatic semitone. Natural intervals are those found in the major scale. Chromatic intervals are those found in the harmonic minor scale and in chords that include sounds foreign to the scale or key.

Intimo (It.) (*in'-tee-mo*). Heartfelt; with emotion.

Intonation. (1) The correctness or incorrectness of the pitch of sounds produced by the voice or by an instrument. (2) The notes which precede the reciting notes of the Gregorian chant.

Intoning. In the Anglican Church the singing of prayers, etc., in monotone.

Intrada (It.). An introduction or interlude.

Intrepido (It.) (*in-tre-pee-do*), **Intrepidezza, con** (It.) (*in-treh-pee-detza*), **Intrepidamente** (It.) (*in-treh-pee-da-men-teh*). Boldly; with daring; dashingly.

Introduction. A preparatory movement to a piece of music, symphony, oratorio, etc., sometimes very short, sometimes a long, elaborate movement in free style.

Introduzione (It.) (*in-tro-doo-tse-oneh*). Introduction.

Introit. A short anthem sung before the administration of the communion in the Protestant Episcopal Church; in the Roman Catholic Church before the celebration of the mass.

Invention. A name given by Bach to a set of thirty pieces in contrapuntal style.

Inversion. (1) Of intervals. See *Interval.* (2) Of chords, when any member of the chord but the root is used as a bass. (3) Of themes. See *Imitation.*

Ira (It.) (*e-rah*), **con.** With anger.

Irato (It.) (*e-rah'-to*). Angrily.

Irlandais (Fr.) (*ir-lan-day*). In the Irish style.

Ironico (It.) (*e-ron'-e-co*), **Ironicamente** (It.). Ironically; sardonically.

Irresoluto (It.) (*ir-reh-so-lu'-to*). Undecided; irresolute.

Islancio (It.) (*is-lan'-chee-o*). Same as *Slancio.*

Istesso (It.). Same. **L'istesso tempo,** the same time, *i. e.,* rate of movement.

Italian Sixth. See *Augmented Sixth.*

Italienne (Fr.) (*e-ta-lee-en*), **Italiano** (It.) (*e-tal-yah-no*). In Italian style.

J

Jack. The short, upright piece of wood at the end of the key of the harpsichord or spinet, to which the quill was attached which struck the strings.

Jagdhorn (Ger.) (*yagd-horn*). Hunting horn.

Jägerchor (Ger.) (*yay-ger-kore*). Hunting chorus.

Jaleo (Sp.) (*hah-leh-o*). A Spanish dance in triple time.

Janko Keyboard (yanko). The invention of Paul Janko, arranged like a series of steps, six in number. Each key may be struck in three places, some on the 1st, 3d and 5th steps, the rest on the 2d, 4th, and 6th, thus enabling the performer to select the most convenient for the passage to be executed. The chief advantages claimed for this keyboard are: that all scales may be fingered alike; that the thumb may be placed on any key, black or white; that the extended chords are brought within easy reach.

Janissary Music. Instruments of percussion, as small bells, triangles, drums, cymbals.

Jeu (Fr.) (*zhoo*). Literally, play. A stop on the organ.

Jeu d'anche (*d'ongsh*). Reed stop.

Jeu de flute. Flue stop.

Jeu demi (*deh-mee*). Half power; mezzo forte.

Jeu doux (*doo*). Soft stops.

Jeu forts (*fort*). Loud stops.

Jeu grand. Full organ.

Jeu plein (*plane*). Full power.

Jig [It., *Giga;* Fr. and Ger., *Gigue;* comes either from Geige, an obsolete variety of fiddle, or from Chica, a rapid Spanish national dance]. Now a rapid rustic dance of no fixed rhythm or figures. In the classic suite the jig is the last movement, written in $\frac{6}{8}$ time and often very elaborately treated in fugal form.

Jodeln (Ger.) (*yo-deln*). A manner of singing cultivated by the Swiss and Tyrolese; it consists of sudden changes from the natural to the falsetto voice.

Jota (Sp.) (*ho-ta*). A Spanish national dance in triple time.

Jour (Fr.) (*zhoor*). Day. An open string is called corde à jour.

Jubal (Ger.) (*yoo-bal*). An organ-stop of 2- or 4-foot pitch.

Jungfernregal (Ger.) (*yung-fern-reh-gal*). See *Vox angelica.*

Just Intonation. Singing or playing in tune.

K

Kalamaika (*ka-la-my-ka*). A Hungarian dance; rapid $\frac{2}{4}$ time.

Kammer (Ger.). Chamber.

Kammerconcert. Chamber concert.

Kammermusik. Chamber music.

Kammerstil. Chamber-music style.

Kammerton. Concert pitch.

Kanon, Kanonik (Ger.). See *Canon.*

Kanoon. A Turkish dulcimer, played like the psalterion by means of plectra attached to thimbles.

Kantate (Ger.). Cantata.

Kapellmeister (Ger.). The leader of a band or chorus attached to a royal or noble household.

Kapellmeister-Musik (Ger.). A contemptuous term for music that is dull and unoriginal, while it may be correct and pedantic.

Keckheit (Ger.). Boldness. **Mit Keckheit,** with boldness.

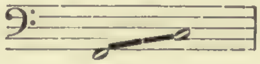
Kehrab or **Kehraus** (Ger.). Lit., turn out. The last dance at a ball.

Kent Bugle. A wind instrument generally made of copper, with cup-shaped mouthpiece, furnished with keys. It was named in honor of the Duke of Kent.

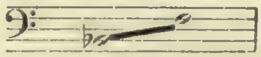
Keraulophon [from Gr., ***keras,*** horn; ***aulos,*** flute; and ***phone,*** sound]. A soft flue-stop of 8-foot pitch.

Keren. A Hebrew trumpet.

Kettle-drum. A half-sphere of copper, the head made of vellum, which may be tightened or loosened by means of screws or braces. The kettle-drum is the only drum from which sounds of definite pitch may be obtained. They are generally used in pairs in the orchestra, and are tuned to the tonic and dominant of the key, but modern writers adopt various other methods of tuning; it is also quite usual now to use three drums. The larger drum may be tuned to any note from



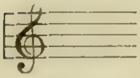
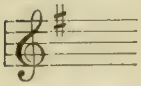
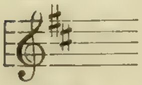
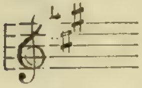
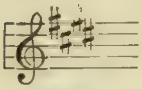
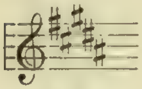
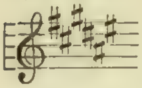
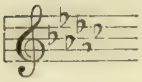
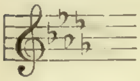
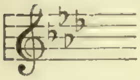
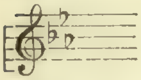
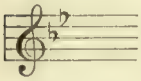
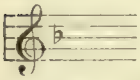
The smaller



In old scores the drum part was always written in C and the sounds wished were indicated by writing Timpani in F, B♭, etc. The modern custom is to write the actual sounds.

Key. (1) A series of sounds forming a major or minor scale. See *Scale.* (2) A piece of mechanism by means of which the ventages of certain wind instruments, as flute and clarionet, are closed or opened. (3) A lever by which the valves of the organ are opened or the hammers of the pianoforte put in motion.

TABLE OF SIGNATURES AND NAMES OF ALL THE MAJOR AND MINOR KEYS

Key-signature.	English.	German.	French.	Italian.	
	C-major A-minor	C dur A moll	Ut majeur La mineur	Do maggiore La minore	Natural key.
	G-major E-minor	G dur E moll	Sol majeur Mi mineur	Sol maggiore Mi minore	Keys with sharps.
	D-major B-minor	D dur H moll	Ré majeur Si mineur	Re maggiore Si minore	
	A-major F-sharp minor	A dur Fis moll	La majeur Fa dièse mineur	La maggiore Fa diesis minore	
	E-major C-sharp minor	E dur Cis moll	Mi majeur Ut dièse mineur	Mi maggiore Do diesis minore	
	B-major G-sharp minor	H dur Gis moll	Si majeur Sol dièse mineur	Si maggiore Sol diesis minore	
	F-sharp major D-sharp minor	Fis dur Dis moll	Fa dièse majeur Ré dièse mineur	Fa diesis maggiore Re diesis minore	
	G-flat major E-flat minor	Ges dur Es moll	Sol bémol majeur Mi bémol mineur	Sol bemolle maggiore Mi bemolle minore	Keys with flats.
	D-flat major B-flat minor	Des dur B moll	Ré bémol majeur Si bémol mineur	Re bemolle maggiore Si bemolle minore	
	A-flat major F-minor	As dur F moll	La bémol majeur Fa mineur	La bemolle maggiore Fa minore	
	E-flat major C-minor	Es dur C moll	Mi bémol majeur Ut mineur	Mi bemolle maggiore Do minore	
	B-flat major G-minor	B dur G moll	Si bémol majeur Sol mineur	Si bemolle maggiore Sol minore	
	F-major D-minor	F dur D moll	Fa majeur Ré mineur	Fa maggiore Re minore	

Keyboard, Klavier (Ger.) (*kla-feer*). The rows of keys of the organ or piano; those for the hands are called manuals, for the feet, pedals.

Keynote. The sound or letter with which any given scale begins; tonic. See *Scale.*

Kinderscenen (Ger.) (*kin-der-stsa-nen*). Child-pictures; a name given by Schumann to a collection of little pieces for the piano.

Kinderstück (Ger.). Child's piece.

Kirchenmusik (Ger.). Church music.

Kirchenstil. Church style.

Kirchenton. Ecclesiastical mode.

Kit, Pochette (Fr.), **Taschengeige** (Ger.). A small pocket-fiddle used by dancing-masters.

Klangfarbe (Ger.). Lit., sound-color. Quality of tone, timbre (Fr., *tambr*).

Klavier or **Klaviatur** (Ger.) (*kla-feer′, klah-fee-a-toor′*). Keyboard.

Klavierauszug. Pianoforte arrangement.

Klaviermässig. Suited to the piano.

Klaviersatz. In pianoforte style.

Klavierspieler. Pianist.

Klein (Ger.). Small; minor.

Klein gedeckt. Small stopped diapason.

Knee-stop. A lever controlled by the knees of the performer, used in the harmonium or cabinet organ either to operate the swell or to put on or off the full power of the instrument.

Koppel (Ger.). A coupler. **Koppel ab,** coupler off. **Koppel an,** coupler on.

Kosakisch (Ger.). Cossack dance in $\frac{2}{4}$ time.

Kraft (Ger.). Force; power.

Kräftig (Ger.). Vigorous; powerfully.

Krakowiak (*kra-ko-viak*). Cracovienne.

Kreuz (Ger.) (*kroyts*). A sharp.

Kriegerisch (Ger.). Martial.

Kriegerlied (Ger.). War-song.

Krummhorn (Ger.). Crooked horn; the cremona stop.

Kunst (Ger.). Art.

Kunstlied (Ger.). An artistic song; the reverse of a popular song or Volkslied.

Kurz (Ger.) (*koorts*). Short; staccato.

Kurz und bestimmt. Short and emphatic.

Kyrie [Gr., *Lord*]. The first word of the mass; used as a name for the first division.

L

L. H. Abbreviation for left hand; in German, *linke Hand*.

La. The sixth Aretinian syllable; the name in French and Italian of the sound A.

Labial [Lat., *labium, lip*]. A flue-stop.

Labialstimme (Ger.). A flue-stop.

Lacrimoso or **Lagrimoso** (It.) [from *la grima*, tear]. Tearfully; mournfully.

Lamentabile, Lamentabilmente, Lamentando, Lamentevolmente, Lamentevole, Lamentato [It., from *lamentare*, to lament]. Mournfully; complainingly.

Lancers. The name of a variety of the contra dance.

Ländler (Ger.) (*laynd-ler*). A slow waltz of South German origin.

Langsam (Ger.). Slow. **Etwas langsam,** rather slow (poco adagio). **Ziemlich** (*tseem-lich*) **langsam,** moderately slow (andante). **Sehr langsam,** very slow (adagio).

Language. The diaphragm of a flue-pipe.

Languendo (It.) (*lan-gwen'-do*), **Languente** (It.) (*lan-gwen'-teh*) [from *lan-guire*, to languish], **Languemente** (It.) (*lan-gweh-men'-teh*). In a languishing style.

Largamente (It.). Broadly; slowly; with dignity.

Largando (It.). Gradually slower and broader.

Largement (Fr.) (*larzh-mong*). Largamente.

Larghetto (It.) (*lar-get-to*). Rather slow.

Larghissimo (It.) (*lar-gis-sim-mo*). Slowest possible time.

Largo (It.). Lit., large; broad. Very slowy, stately movement is indicated by this term.

Largo assai. Slow enough.

Largo di molto. Very slow.

Largo ma non troppo. Slow, but not too much so.

Larigot (Fr.) (*larigo*). An organ-stop of 1⅓-foot pitch, that is, a twelfth-stop.

Lauftanz (Ger.). Running dance; the coranto.

Launig (Ger.) (*low-nig*). Gay; light; facile.

Lavolta (It.). An old Italian dance resembling the waltz.

Lay [Ger., *Lied;* Fr., *lai*]. A song.

Leader. Conductor; principal violinist in an orchestra; principal clarionet in a wind band; principal cornet in a brass band.

Leading Motive. In German, *Leitmotiv, q. v.*

Leading Note. The 7th note of a scale; in the major scale the 7th is naturally a half-tone below the keynote, in the minor scale it is naturally a whole tone below, and must be raised by an accidental (see *Minor Scale*); called also subtonic.

Leaning Note. See *Appoggiatura.*

Leap. To move from one tone to another more than one degree distant; the reverse of diatonic or chromatic.

Lebendig (Ger.) (*leh-ben'-dig*), **Lebhaft** (Ger.) (*lehb'-hahft*). Lively; with animation.

Ledger Line. See *Leger Line.*

Legato (It.) (*leh-gah'-to*), **Legando** (It.) (*leh-gan'-do*) [from *legare*, to tie or bind]. Passages thus marked are to be played with smoothness, without any break between the tones. *Legatissimo,* as smooth as possible, the notes slightly overlapping. Legato is indicated by this sign ⌒ called a slur. The proper observance of Legato is of the utmost importance in phrasing.

Legatura (It.) (*leh-gah-too'-ra*). A tie.

Legatura di voce (*de-vo-cheh*). A group of notes sung with one breath; a vocal phrase.

Legend, Légende (Fr.) (*leh-zhend*), **Legende** (Ger.) (*leh-ghen'-deh*). A name given to an extended lyric composition, somewhat in the manner of "program music." [*Cf.* Chopin's Légendes.]

Léger, Lègere (Fr.) (*leh'-zhehr*). Light.

Leger Line. Short lines used for notes which are above or below the staff.

Légèrment (*leh-zhehr-mong*). Lightly.

Leggeramente (*led-jehr-a-men'-teh*). Lightly.

Leggerezza (It.) (*led-jeh-ret'-za*). Lightness.

Leggero (*led-jeh-ro*), **Leggiero** (*led-jee-ro*). Light; rapid.

Leggiadramente (It.) (*led-jah-drah-men'-teh*), **Leggiaramente** (*led-jah-rah-men'-teh*), **Leggiermente** (*led-jeer-men'-teh*). All these terms (derived from the same root—*leggiere*, light, quick, nimble) indicate a light, rapid style of performance without marked accent.

Legno (It.) (*lehn-yo*). Wood. **Col legno,** with the wood. A direction in violin playing to strike the strings with the wooden part of the bow.

Leicht (Ger.). Light; easy.

Leichtbewegt (Ger.) (*beh-vehgt*). Light; with motion.

Leidenschaft (Ger.). Passion; fervency.

Leidenschaftlich (Ger.). Passionately.

Leierkasten. Barrel-organ.

Leiermann. Organ-grinder.

Leise (Ger.) (*lei'-seh*). Soft; piano.

Leiter (Ger.). Ladder. **Tonleiter,** tone-ladder; scale.

Leitmotiv (Ger.). Leading motive; a name given by Wagner to certain striking phrases used to indicate certain emotions, characters, or situations.

Leitton (Ger.). Leading note.

[NOTE.—*ei* in German is sounded like *eye* in English.]

Lenezza (It.) (*leh-net'-za*). Gentleness.

Leno (It.) (*leh'-no*). Faint; feeble.

Lentamente (*len-tah-men-teh*). Slowly.

Lentando. Growing slower; retarding.

Lentezza (*len-tet-za*). Slowness.

Lento (It.). Slow, between adagio and grave.

Lesser. Minor is sometimes so called, as key of C with lesser third; C minor.

Lesson. A name used in England for the suite, or the various members of it.

Lesto (It.) (*leh'-sto*). Lively; brisk.

Letter Name. The letter used to designate a degree of the scale, key of piano or organ, line or space of the staff.

Levé (Fr.) (*leh-veh*). Raised; up beat.

Leyer or **Leier** (Ger.). Lyre.

Liaison (Fr.) (*lee-eh-song*). A tie.

Libellion. A variety of music-box.

Liberamente (It.) (*lee-beh-ra-men'-teh*), **Librement** (Fr.) (*leebr-mong*). Freely.

Libretto (It.) (*lee-bret-to*). Little book; the book of an opera or oratorio, etc.

License, Freiheit (Ger.), **Licence** (Fr.), **Licenza** (It.) (*lee-chentza*). An intentional disregard of a rule of harmony or counterpoint.

Liceo (It.) (*lee-cheh'-o*). Lyceum; academy of music.

Lie (Fr.) (*lee-eh*). Tied; bound; legato.

Lieblich (Ger.). Sweet; lovely.

Lieblich gedacht. Stopped diapason.

Lied (Ger.) (*leed*). Song. **Durchkomponirtes Lied** (all through composed), a song with different melody, etc., to every stanza. **Strophenlied,** the same melody repeated with every stanza. **Kunstlied,** art song; high class of song. **Volkslied,** people's song; national song.

Lieder-Cyclus. Song-circle (as Schubert's Müllerin).

Liederkranz. A singing-society.

Liederkreis. Song circle; collection of songs.

Liederspiel. Song-play; operetta; vaudeville.

Liedertafel (song-table). A social singing-society.

Ligato. See *Legato.*

Ligature. A tie. See *Legatura.*

Ligne (Fr.) (*leen*), **Linea** (It.) (*lee'-neh-ah*), **Linie** (Ger.) (*lee-nee-eh*). Line.

Lingua (It.) (*ling-wah'*). Tongue; reed of organ-pipe.

Linke Hand (Ger.). Left hand.

Lip. The upper and lower edges of the mouth of an organ pipe. **To lip,** the act of blowing a wind instrument.

Lippenpfeife or **Labialpfeife** (Ger.). A flue pipe-organ.

Lira (It.) (*lee'-ra*). Lyre.

Lirico (It.) (*lee'-ree-co*). Lyric.

Liscio (It.) (*lee'-sho*). Smooth.

L'istesso (It.) (*lis-tes'-so*). See *Istesso.*

Litany [from Gr., *litaino,* to pray]. A form of prayer consisting of alternate petitions and responses by priest and people, frequently sung or chanted.

Livre (Fr.) (*leevr*). Book. **A libre ouvert,** "at open book"; to sing or play at sight.

Lobgesang (Ger.). Song of praise.

Loco (It.). Place; play as written. Used after *8va.*

Lontano (It.), **Da lontano.** As if from a distance.

Lösung or **Auflösung** (Ger.) (*lay-soonk*) [from Ger., *lösen,* to free]. Resolution.

Loud Pedal. A name for the damper-pedal.

Loure (Fr.) (*loor*). (1) A slow dance in $\frac{6}{4}$ or $\frac{3}{4}$ time. **(2)** An old name for a variety of bag-pipe.

Louré (Fr.) (*looreh*). Legato; slurred.

Low. (1) Soft. (2) Deep in pitch.

Lugubre [Fr., *loo-goobr;* It., *loo-goo-breh*]. Mournful.

Lullaby. Cradle song; berceuse.

Lunga (It.). Long. **Lunga pausa,** long pause.

Luogo (It.). See *Loco.*

Lusingando (It.) (*loos-in-gan'-do*), **Lusingante** (It.) (*loo-sin-gan'-teh*), **Lusinghevolmente** (It.) (*loo-sing-eh-vol-men'-teh*), **Lusinghiere** (It.) (*loo-sin-gee-eh-reh*). Coaxing; caressing; seductive. [From It., *lusingare,* to coax or flatter.]

Lustig (Ger.) (*loos-tig*). Merry; gay; lively.

Lute, Luth (Ger.) (*loot*). A string instrument of the guitar family of very ancient origin. It was brought into Europe by the Moors. In shape it resembled the mandolin, and was strung with from six to twelve or more strings of gut. The bass strings were wire-covered and did not pass over the fingerboard. For several centuries the lutes held the foremost place as fashionable instruments. They were made of several sizes. The larger varieties were called Theorbo, Arch Lute, or Chittarone. Music for the lute was written in a system of notation called tablature, *q. v.*

Luth (Ger.) (*loot*). Lute.

Luthier (Ger.) (*loot-eer*). A lute-maker; also given to makers of all string instruments of the guitar or violin families.

Luttosamente. Mournfully. [From It., *luttare,* to mourn; struggle.]

Luttoso (It.) (*loot-to-so*). Mournful.

Lyre. A Greek string instrument of the harp family.

Lyric. Song-like. In poetry, a short poem of a simple, emotional character. The term has been borrowed by music to designate musical works of like character.

Lyric Form. A composition the themes of which are not treated in the manner of the rondo or sonata, *q. v.*

Lyric Stage. The operatic stage. This term will hardly apply to the modern "music drama."

M

M. Abbreviation for Mano or Main, the hand.

M. D. Abbreviation for Main Droite or Mano Destra, the right hand.

M. F. Abbreviation for Mezzo Forte, half loud.

M. G. Abbreviation for Main Gauche, left hand.

M. M. Abbreviation for Maelzel's Metronome.

M. V. Abbreviation for Mezzo Voce.

Ma (It.). But.

Machine Head. The screw and wheel contrivance used instead of pegs in the guitar, etc.

Madre (It.) (*mah'-dreh*). Mother; the Virgin Mary.

Madrigal. A word of uncertain origin. A name given to contrapuntal compositions in any number of parts. They differ from the motet only in being written to secular words, generally amatory. This style of composition was cultivated with great success in England in Elizabeth's reign.

Maesta (It.) (*mah'-es-ta*), **con, Maestade** (*mah'-es-tah-deh*), **con, Maestevole** (*mah'-es-ta-vo-leh*), **Maestevolmente** (*vol-ment-e*), **Maestosamente** (*mah'-es-to-sah-men'-teh*). All mean the same thing: Dignified; with dignity.

Maestoso (It.) (*mah-es-to-so*). Majestic; with dignity.

Maestrale (It.) (*mah-es-trah-leh*). "Masterful"; the stretto of a fugue when written in canon.

Maestro (It.) (*mah-es-tro*). Master.

Maestro al cembalo. Old term for conductor of orchestra, so called because he conducted seated at the cembalo, or harpsichord.

Maestro del coro. Master of the chorus or choir.

Maestro del putti (*del poot'-tee*). Master of the boys (choir boys).

Maestro di capella. Chapel-master; choir-master; name also given to the conductor of the music in the household of a great personage.

Magadis (Gr.). A string instrument tuned in octaves.

Magas (Gr.). A bridge.

Maggiolata (It.) (*madjo-lah'-tah*). A spring song (from Maggio—May).

Maggiore (It.) (*mad-jo'-reh*), **Majeur** (Fr.) (*mah-zhoor*), **Dur** (Ger.) (*duhr*). Major.

Maggot. Old English name for a short, slight composition of fanciful character.

Magnificat (Lat.). Doth magnify; opening word of the hymn of the Virgin Mary.

Main (Fr.) (*mang*). Hand. **M. D.** or **droite,** right hand; **M. G.** or **gauche,** left hand.

Maitre (Fr.) (*mehtr*). Master.

Maitrise (Fr.) (*meh-trees*). A cathedral music school.

Majestätisch (Ger.) (*mah-yes-tay'-tish*). Majestically.

Major (Lat.). Greater.

Major Chord or **Triad.** One in which the third over the root is major, *i. e.,* two whole tones above the root.

Major Scale. One in which the third of the scale is a major third above the keynote. **Major Key,** or **Mode,** or **Tonality,** has the same meaning.

Malinconia (It.) (*mah-lin-co-nee'-a*), **Malinconico, Malinconoso, Malinconioso, Malinconicamente.** Melancholy; in a sad, melancholy manner.

Mancando (It.) [from *mancare,* to want; fail]. Decreasing; dying away in loudness and speed.

Manche (Fr.) (*mansh*), **Manico** (It.) (*mah'-nee-ko*). Handle; neck of violin, etc.

Mandola (It.), **Mandora.** A large mandolin.

Mandolin, Mandolino (It.) (*man-do-lee-no*). A string instrument of the lute family, strung with eight wire strings tuned in pairs; the tuning same as the violin; played by means of a small plectrum; fingerboard fretted like the guitar.

Mandolinata (It.). Resembling the mandolin in effect.

Manichord [from Lat., *manus,* hand; *chorda,* string]. Supposed to be the earliest form of a string instrument, with keyboard, possibly the same as the clavichord.

Manier (Ger.) (*mah-neer'*). A harpsichord grace.

Maniera (It.) (*man-yeh'-ra*). Manner; style.

Männerchor (Gr.) (*man'-ner-kor*). A men's chorus.

Männergesangverein. Lit., men's song-union.

Mano (It.). Hand. **D.** or **destra,** right hand; **S.** or **sinistra,** left hand.

Manual [from Lat., *manus,* hand]. An organ keyboard.

Marcando, Marcato. Decided; marked; with emphasis.

Marcatissimo. As decided as possible.

March, Marche (Fr.) (*marsh*), **Marcia** (It.) (*mar-chee-a*), **Marsch** (Ger.) (*marsh*). A composition with strongly marked rhythm, designed to accompany the walking of a body of men. Marches vary in tempo from the slow, funeral march to the "charge." The following are the principal varieties: Parade March (Ger., *Paraden-Marsch;* Fr., *pas-ordinaire*); Quick-march or Quickstep (Ger., *Geschwind-Marsch;* Fr., *pas redoublé*); Charge (Ger., *Sturm-Marsch;* Fr., *pas-de-charge*). The funeral march and parade march are generally in $\frac{4}{4}$ time; the quick marches often in $\frac{6}{8}$ time.

Mark. A sign, *q. v.*

Markiert (Ger.) (*mar'-keert*), **Marqué** (Fr.) (*mar-kay*). See *Marcato.*

Marseillaise (Fr.) (*mar-sel-yase*). The French national song, composed by Rouget de Lisle.

Martelé (Fr.) (*mar-tel-leh'*), **Martellato** (It.) (*mar-tel-lah'-to*). Hammered. In piano music indicates a heavy blow with stiff wrist; in violin music, a sharp, firm stroke.

Marziale (It.) (*mart-se-a'-leh*). Martial.

Maschera (It.) (*mas-kay'-ra*). A mask.

Mascherata (It.) (*mas-kay'-ra-ta*). Masquerade.

Masque. Mask. A species of musical and dramatic entertainment founded on mythical or allegorical themes.

Mass, Missa (Lat.), **Messa** (It.), **Messe** (Fr. and Ger.). The communion service in the Roman Catholic Church. [illegible] that portion of the service consisting of the Kyrie, Gloria, [illegible] and Agnus Dei, which are sung. The word mass is generally explained as being derived from the words *"Ite missa est,"* used to dismiss non-communicants before the service. High Mass is used on feasts and festivals. Low Mass on ordinary occasions, sometimes without music.

Mässig (Ger.) (*may'-sig*). Moderate; moderato.

Massima (It.). Whole note.

Master Chord. The dominant chord.

Master Fugue. One without episodes.

Master Note. The leading note.

Masure (*mah-soo-re*), **Masurek, Masurka, Mazurka.** A Polish dance in $\frac{3}{4}$ time.

Matelotte (Fr.). A sailors' hornpipe dance in $\frac{2}{4}$ time.

Matinée (Fr.) (*ma-tee-neh'*). A morning concert.

Mean. Old name for an inner part in music for voices; also for inner strings of viol, lute, etc. The C clef was also called the mean clef.

Measure. (1) Old name for any slow dance. (2) The portion of music enclosed between two bars. (3) Rhythm. (4) Tempo.

Mechanism, Mecanisme (Fr.), **Mechanik** (Ger.) (1) A mechanical appliance. (2) Technical skill.

Medesimo (It.) (*mee-deh'-see-mo*). The same as. **Medesimo tempo,** the same time.

Mediant. The third degree of the scale.

Mediation. That part of a chant (Anglican) between the reciting note and the close.

Meisterfuge (Ger.). See *Master-fugue.*

Meistersänger or **Meistersinger** (Ger.). Mastersinger. The Meistersängers were the successors of the minnesingers. Chief among them was Hans Sachs, the hero of Wagner's opera, "Die Meistersinger." The Meistersänger first appeared in the 14th century. They were for the most part workingmen, differing in this respect from the minnesingers, who numbered royal and noble singers in their ranks. The Meistersänger became extinct in 1839, when their last society in Ulm was dissolved.

Melancolia (It.), **Mélancholic** (Fr.). See *Malinconia.*

Mélange (Fr.) (*meh-lonzh*). A medley.

Melisma (Gr.). (1) A song; melody. (2) A run; roulade.

Melismatic. Florid vocalization. A melismatic song is one in which a number of notes are sung to one syllable, as in the florid passages in Handel's solos.

Melodeon. The precursor of the cabinet organ; an instrument with free reeds, operated by suction.

Melodia (It.). (1) Melody. (2) An organ-stop of 8- or 4-foot pitch; soft, flute-like quality.

Melodic. Pertaining to melody, as opposed to harmonic.

Melodico, Melodicoso (It.). Melodiously.

Mélodie (Fr.). Melody; air.

Melodrama. A play abounding in romantic and dramatic situations, with or without musical accompaniment. Melodramatic music is music used to accompany and "intensify" the action of a drama. The term is also applied to instrumental music abounding in startling changes of key or sudden changes of loud and soft.

Melody. An agreeable succession of single sounds, in conformity with the laws of rhythm and tonality. In music for voices the melody is generally in the soprano, or, if for male voices, in the first tenor, but there are many exceptions to this. In orchestral music it is even less necessary that the melody should be in the highest part, as the varying "tone color" of the instruments used is enough to give it the necessary prominence.

Melograph. A mechanical device for recording improvisation on the pianoforte. Many attempts have been made to produce such a machine, but with only partial success.

Melopiano. A pianoforte in which a continuous tone was produced by a series of small hammers which struck rapidly repeated blows on the strings. Invented by Caldara in 1870. It was re-invented in 1893 by Hlavàc of St. Petersburg, and exhibited at the Columbian Exposition, where it attracted great attention.

Melos (Gr.). Melody. Used by Wagner as a name for the recitative in his later works.

Même (Fr.) (*mame*). The same.

Men. (It.). Abbreviation for **Meno,** less; as, **Meno mosso,** slower, less motion.

Menestral (Fr.). Minstrel; Troubadour.

Ménétrier (Fr.) (*meh-neh'-tree-eh*). A fiddler.

Mente (It.) (*men-teh*). Mind. **Alla mente,** improvised.

Menuet (Fr.) (*me-noo-eh*), **Menuett** (Ger.), **Minuetto** (It.). Minuet; a slow, stately dance in $\frac{3}{4}$ time, retained as one of the members of the sonata, quartet, symphony, etc., until Beethoven changed it into the scherzo.

Mescolanza (It.) (*mes-co-lant'-sa*). A medley.

Messa di voce (It.) (*messa-dee-vo-cheh*). Swelling and diminishing on a sustained sound; literally, "massing of the voice."

Mestizia (It.) (*mes-tit'-sia*), **con.** With sadness.

Mesto (It.) (*mehs-to*). Gloomy; mournful.

Mestoso, Mestamente. Mournfully; sadly.

Mesure (Fr.) (*meh-soor*). Measure. **A la mesure,** in time.

Metal Pipes. Organ-pipes made of tin, zinc, etc.

Metallo (It.). Metal; a metallic quality of tone. **Bel metallo di voce,** fine, "ringing" quality of voice.

Meter or **Metre** [Gr., *metron,* a measure]. Properly belongs to poetry, from whence it is transferred to music. In poetry it has two meanings: (1) As applied to a group of syllables; (2) as applied to the number of these groups in a line. English prosody recognizes four groups of syllables, called feet: (1) The Iambus, consisting of a short or unaccented syllable followed by a long or accented syllable as, $\breve{\text{be}}\text{-}\bar{\text{fore}}$; (2) the Trochee, which is just the reverse, as $\bar{\text{mu}}\text{-}\breve{\text{sic}}$; (3) the Anapest, two short followed by a long, as, $\breve{\text{re}}\text{-}\breve{\text{pro}}\text{-}\bar{\text{duce}}$; (4) the Dactyl, which is just the reverse, as, $\bar{\text{fear}}\text{-}\breve{\text{ful}}\text{-ly}$. As applied to lines (verses), **Long Meter** signifies four iambic feet in every line; **Common Meter** (also called **Ballad Meter**) an alternation of four and three iambic feet; **Short Meter,** two lines of three feet, one of four, and one of three in every stanza. Trochaic, Anapestic, and Dactyllic Meters are indicated by figures giving the number of syllables in each line, as 8, 6, 8, 6, etc. It is important to the musician to become thoroughly familiar with prosody, lest he fall into the too common error of setting short syllables to the accented beats of the measure, or the reverse.

Method, Méthode (Fr.) (*meh-tode*), **Metodo** (It.). (1) System of teaching. (2) Manner of using the voice, or of performing on an instrument.

Metronome [Gr., *metron,* measure; *nomos,* rule]. A mechanical device for determining the time-value of the beat. The one in ordinary use is attributed to Maelzel, whose name it bears. It consists of a pendulum with two bobs, one of which is movable, driven by clockwork; back of the movable bob is a graduated scale. It is used as follows: If the metronomic indication at the beginning of a piece of music in $\frac{4}{4}$ time is ♩ = 100 (¼-note equal to 100), the movable bob is slid along the rod until it is opposite the figures 100, the pendulum is set in motion, and one swing—indicated by a sharp click—is allowed to every beat.

Mettez (Fr.) (*met-teh*). Put; in organ music used in the sense of "draw" or "add" any stop or stops.

Mezzo or **Mezza** (It.) (*med-zo*). Half.

Mezzo Aria. A style of singing in which the distinctness of recitative is aimed at; also called **Aria parlante,** "speaking aria."

Mezzo Forte. Half loud.

Mezzo Piano. Half soft.

Mezzo Soprano. The female voice between the alto and soprano.

Mezzo Tenore. A tenor with range of baritone.

Mezzo Voce. Half voice.

Mi (It.) (*mee*). The name of E in French, Italian, and Spanish. **Mi contra fa** (mi against fa), the interval from F to B♮; the tritone; three whole tones.

Middle C. The C half way between the fifth line of the bass staff and first line of the treble staff; the C always indicated by the C clef:

Militairemente (Fr.) (*mee-lee-tehr-mong*), **Militarmente** (It.) (*mee-lee-tar-men-teh*). Military style.

Military Band. Consists of (1) brass instruments only; (2) saxophones; (3) brass instruments and clarionets; (4) brass, wood, and saxophones.

Minaccivole (It.) (*min-nat-chee'-vo-leh*), **Minnacivolmente** (*min-nat-chee-vol-men'-teh*), **Minnacciando** (*min-nat-chee-an'-do*), **Minnacciosamente** (*min-nat-chee-o-sa-men'-teh*), **Minnaccioso** (*min-nat-chee-o'-so*). Menacing; threatening.

Mineur (Fr.) (*mee-noor*). Minor.

Minim. A half-note.

Minnesänger or **Minnesinger** (Ger.). German name for Troubadour; literally, love-singer.

Minor (Lat.). Lesser.

Minor Chord. The third above the root minor.

Minor Interval. One half-tone less than major.

Minor Scale. The third degree, a minor third above the keynote.

Minstrel. See *Troubadour.* Minstrel has been adopted as the name of the imitation Ethiopians who sing songs supposed to be illustrative of the manners and customs of the plantation negroes in the days of slavery.

Minuet. See *Menuet.*

Mise de voix (Fr.) (*meese de vo-a*). See *Messa di voce.*

Mise en scene (Fr.) (*meese ong scayne*). The "getting up"; putting on the stage of a play, opera, etc.

Misteriosamente. Mysteriously.

Misterioso (It.). Mysterious.

Misurato (It.) (*mee-soo-rah'-to*). Measured; in strict time.

Mit (Ger.). With.

Mit Begleitung (*be-gley'-toonk*). With accompaniment.

Mixed Cadence. A close, consisting of subdominant, dominant, and tonic chords, so called because it includes the characteristic chords of both the plagal and authentic cadences, viz.: subdominant and dominant.

Mixed Chorus, | **Mixed Voices.** } Male and female voices together.

Mixolydian. See *Mode.*

Mixture. An organ-stop with from three to six small pipes to each note, tuned to certain of the overtones of the fundamental (diapason) used in full organ only.

Mobile (It.) (*mo'-bee-leh*). With motion; mobile.

Mode [Lat., *modus*, manner, way]. (1) A scale in Greek and ecclesiastical music. (2) In modern music used only in conjunction with the terms major and minor, as Major Mode, Minor Mode. **Greek Modes**; the scale system of the Greeks is not yet quite satisfactorily made out. According to Chappel, who is considered the best authority, the succession of whole and half tones was the same in all the modes, their only difference being in pitch. He gives the following as the initial notes of the principal modes: Dorian (the standard mode) D, Phrygian E, Lydian F♯, Mixolydian G. Those modes the initial notes of which are below the Dorian were distinguished by the prefix *hypo*, beneath, as Hypolydian C♯, Hypophrygian B, Hypodorian A. The succession of sounds was like that of the natural scale of A minor. Church (or ecclesiastical), or Gregorian, or Ambrosian modes were derived from the Greek modes, but discarded the chromatic sounds. Thus the Dorian and Phrygian were the same, that is, had the same initial sounds, but the Lydian began on F instead of F♯. There are other differences between the Greek and the Church modes, viz.: The first four are called authentic; those the initial notes of which are below the Dorian are called plagal; each plagal mode is considered as the relative of the authentic mode, beginning a 4th above it. The final of a plagal is always made on the initial note of its related authentic mode. If the interpretation of the Greek modes is to be trusted, the Church modes seem to have arisen from a misunderstanding of the Greek modes.

Moderatamente (*mod-e-rah-tah-men'-teh*). Moderately.

Moderatissimo (*mod-e-rah-tis'-see-mo*). Very moderate.

Moderato (It.) (*mod-e-rah'-to*). Moderate.

Moderazione (It.) (*mo-deh-rat-se-o'-neh*), **con.** With moderation.

Modificazione (It.) (*mo-dee-fee-cat-se-o'-neh*). Modification; light and shade.

Modinha (Port) (*mo-deen'-ya*). Portuguese love-song.

Modo (It.). Mode; style.

Modulation. (1) Gradation of sound in intensity. (2) Change of key or tonality. Diatonic modulation moves from one key to another by means of chords from related keys; chromatic modulation, by means of chords from non-related keys; enharmonic modulation, by substituting ♯ for ♭, or the reverse. A passing or transient modulation is one followed by a quick return to the original key; the signature is not changed in a modulation of this kind. A final modulation is one in which the new key is retained for some time, or permanently; it is generally indicated by a change of signature following a double bar.

Modus (Lat.). Mode; scale.

Moll (Ger.) [Lat., *mollis*, soft]. Minor.

Moll-Akkord. Minor chord.

Moll-Tonart. Minor key or mode.

Moll-Tonleiter. Minor scale; literally, tone-ladder.

Molle (Lat.). Soft; mediæval name for B♭, B♮ being called B durum (hard). The German words for minor and major (*moll, dur*) are derived from these terms, also the French and Italian names for the flat sign, viz., French, *bémol;* Italian, *bemolle.*

Mollemente (It.) (*mol-leh-men-teh*). Softly; sweetly.

Molto (It.). Very much. **Di molto,** exceedingly; as Allegro di molto, exceedingly rapid.

Monferina (It.) (*mon-feh-ree'-nah*). Italian peasant dance in $\frac{6}{8}$ time.

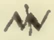
Monochord [Gr., *monos*, one; *chorda*, string]. An instrument consisting of a single string stretched over a soundboard, on which is a graduated scale giving the proportionate divisions of the string required for the production of perfect intervals. A movable bridge is placed at the points indicated on the scale. The Monochord was formerly used as a means for training the ear. It is now used only for acoustic experiments.

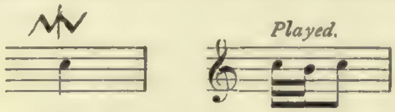
Monody. (1) A song for a single voice unaccompanied. (2) In modern usage it denotes a composition in which the melody is all-important, the remaining parts simply accompaniment; called also Homophony and Monophony—the antithesis of Polyphony.

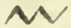
Monotone. Recitative on a single sound.

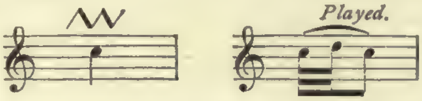
Montre (Fr.) (*mongtr*). Lit., displayed. The open diapason, so called because the pipes are generally placed in the front of the case and ornamented.

Morceau (Fr.) (*mor-so*). A "morsel"; a short piece; an extract.

Mordent, Mordente (It.), **Beisser** (Ger.). A sign  indicating a single rapid stroke of the auxiliary note below the principal followed by a return to the principal. Thus:



When the sign is used without the dash through it, thus  it is called an Inverted Mordent, or Pralltriller, and consists of the principal and the auxiliary note above. Thus:



The Mordent proper is not used in modern music, and the word Mordent is now by common usage applied to the inverted Mordent, or Pralltriller.

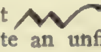
Morendo (It.) [from *morire, to die*]. Dying away; gradually growing softer and slower.

Morisca (It.). Morris dance.

Mormorando, Mormorevole, Mormorosa (It.). Murmuring.

Morris Dance. A rustic dance of Moorish origin.

Mosso (It.). Moved. **Piu mosso,** faster. **Meno mosso,** slower.

Mostra (It.). A direct , generally used in manuscript music to indicate an unfinished measure at the end of a brace.

Moteggiando (It.) (*mo-ted-jan'-do*). Bantering; jocose.

Motet, Motett, Motetto (It.). A vocal composition to sacred words in contrapuntal style. The madrigal differs only in being set to secular words. Many modern compositions to sacred words (not metric) are called motets, but would more properly be called anthems.

Motif (Fr.), **Motivo** (It.), **Motiv** (Ger.). Motive. (1) A short, marked musical phrase. (2) A theme for development. See *Leitmotiv.*

Motion, Moto (It.). **Conjunct Motion,** movement by degrees. **Disjunct Motion,** movement by skips. **Direct, Similar,** or **Parallel Motion,** when two parts ascend or descend together. **Contrary Motion,** when two parts move in opposite directions. **Oblique Motion,** when one part is stationary while the other moves.

Mouth. The opening in the front of an organ flue-pipe.

Mouth-organ. The harmonica; Pandean pipes.

Mouthpiece. In brass instruments the cup-shaped part applied to the lips in oboe, clarionet, etc., the part held between the lips. [Fr., *embouchure;* It., *imboccatura;* Ger., *Mundstück.*]

Movement, Mouvement (Fr.) (*move-mong*). (1) Tempo. (2) One of the members of a sonata, symphony, etc. (3) The motion of a part or parts.

Movimento (It.). Movement; tempo. **Doppio movimento,** double movement; when a change of time signature from $\frac{4}{4}$ to ₵ occurs, and it is desired to preserve the same rate of movement, or tempo, *i. e.,* the quarter-note beat becomes the half-note beat.

Munter (Ger.). Lively; brisk; allegro.

Murky. An old name for a piece of harpsichord music with a bass of broken octaves.

Musars. Troubadour ballad singers.

Musette (Fr.). (1) A bagpipe. (2) An old dance. (3) In the suite the second part or "trio" of the gavotte, etc., is frequently so called, and is written in imitation of bagpipe music. (4) A soft reed-stop in the organ.

Music, Musica (Lat. and It.), **Musique** (Fr.), **Musik** (Ger.) [from Gr., *mousike,* from *mousa, muse*]. Originally any art over which the Muses presided, afterward restricted to the art that uses sound as its material.

Music Box. An instrument in which steel tongues are vibrated by means of pins set in a revolving cylinder.

Musical Glasses. An instrument consisting of a number of goblets, tuned to the notes of the scale, vibrated by passing a wetted finger around the edge.

Musician. (1) One who makes a livelihood by playing, singing, or teaching music. (2) A member of a regimental or naval band. (3) A composer of music. "Musician" is a very elastic term; it includes every grade from the drummer and fifer to Mozart.

Musikant (Ger.). A vagabond musician.

Musiker, Musikus (Ger.). A musician. (Generally used in a derogatory sense.)

Mutation Stop. Any organ-stop not tuned to the diapason or any of its octaves, as the tierce, quint, twelfth, larigot, etc. Stops of this kind (also mixtures, cornets, sesquialteras) are used for the purpose of "filling up" the volume of tone and giving it greater brilliancy.

Mute [It., *sordino;* Fr., *sourdine;* Ger., *Dämpfer*]. A small contrivance of wood or metal placed on the bridge of the violin, etc., to deaden the sound; a cone or cylinder of pasteboard, leather, or wood placed in the bell of a brass instrument for the same purpose.

Mutig (Ger.) (*moo-tig*). Bold; spirited; vivace.

N

Nacaire (Fr.) (*nah-kehr'*). A large drum.

Nacchera (It.) (*nak-keh'-rah*). Military drum.

Nach (Ger.). After; according to; resembling.

Nach Belieben. At pleasure; ad libitum.

Nach und nach. By degrees; poco a poco.

Nachahmung. Imitation.

Nachdruck. Emphasis.

Nachlassend. Retarding.

Nachsatz. Closing theme; coda.

Nachspiel. Postlude.

Nachthorn (Ger.). Night-horn. An organ-stop; large-scale closed pipes, generally 8-foot tone.

Naïf (Fr.), masc. (*nah-if*), fem. **Naïve** (*nah-eve*). Simple; natural; unaffected.

Naiv (Ger.) (*nah-if*). See *Naïf.*

Naïvement (Fr.) (*na-eve-mong*). Artless.

Naïveté (Fr.) (*na-eve-teh*). Simplicity.

Naker. A drum. (Obsolete.)

Narrante (It.) (*nar-ran-teh*). Narrating. A style of singing in which especial attention is given to distinctness of enunciation, rather than to musical effect.

Nasard, Nazard, or **Nassat.** An organ-stop tuned a twelfth above the diapason.

Nason Flute. A soft, closed stop, 4-foot pitch.

Natural. A sign ♮ which restores a letter to its place in the natural scale. In the ancient system of music the only changeable note in the scale was B. The sign for that sound was ♭, the old form of the letter; it signified the sound we call B flat and was called B rotundum, *i. e.,* round B. When it was to be raised a half tone a line was drawn downward at the right side, thus ♮, and it was called B quadratum, *i. e.,* square B. In our modern music these have been retained as the signs for flat and natural.

Natural Horn or **Trumpet.** Those without valves or slides. The sounds produced are called natural harmonics, and are the same as may be produced by touching lightly a vibrating string at any point that will cause it to divide into equal parts, as 2, 3, 4, etc.

Natural Major Scale. The scale of C major.

Natural Minor Scale. A-minor; also any minor scale with unchanged 6th and 7th.

Natural Pitch. The sounds produced by flute, clarionet, etc., without overblowing. The flute, oboe, and bassoon overblow at the octave above their fundamental. The clarionet at the 12th.

Naturale (It.) (*nah-too-rah'-leh*), **Naturel** (Fr.) (*nah-too-rel'*). Natural; unaffected.

Neapolitan Sixth. A name given to a chord consisting of the subdominant with minor 3d and minor 6th, as F, A♭, D♭; used in both major and minor keys.

Neben (Ger.) (*neh'-ben*). Subordinate; accessory.

Neben-Dominant (Ger.). The dominant of the dominant.

Neben-Gedanken (Ger.). Accessory themes.

Nebensatz (Ger.). An auxiliary theme in sonata, etc.

Nebenwerk. The second manual of the organ.

Neck [Ger., *Hals;* Fr., *manche* (mongsh)]. The "handle" of violin, guitar, etc.; on its top is the fingerboard; at its end, the peg-box.

Negli (It.) (*nehl-yee'*), **Nei, Nel, Nell, Nella, Nelle, Nello.** In the manner of.

Negligente (It.) (*neg-lee-gen'-teh*). Careless.

Negligentimente (It.) (*neg-lee-gen-te-men-teh*). Carelessly.

Negligenza (*neg-lee-gent-sa*), **con.** With carelessness.

Nel battere (It.) (*bat-teh-reh*). At the beat.

Nel stilo antico. In the antique style.

Nenia or **Nænia** (Lat.). A funeral dirge.

Nettamente (It.) (*nett-a-men-teh*). Neatly; clearly.

Netto (It.). Neat; exact.

Neuma, Neumes. Signs used in mediæval notation.

Nineteenth. An organ-stop; two octaves and a fifth above the diapason.

Ninth. An interval one degree beyond the octave, being the second removed an octave; it may, like the second, be minor, major, or augmented. The minor and major ninths are essential dissonances, that is, sounds derived from the fundamental; with the augmented ninth the lower sound is really the ninth, thus, G, B, D, F, A or A♭, are overtones of G, but C, D♯ arise from B, D♯, F♯, A, C, chord of ninth. A chord consisting of root major 3, perfect 5, minor 7, and major or minor ninth may have either major or minor ninth in major keys, but only the minor ninth in minor keys.

Nobile (It.) (*no-bee-leh*). Noble; grand.

Nobilita (It.) (*no-bee'-lee-ta*), **con.** With nobility.

Nobilmente (It.) (*no-bil-men-teh*). Nobly.

Noch (Ger.). Still; yet; as, **noch schneller,** still faster.

Nocturne (Fr.) (*noc-toorn*), **Notturno** (It.), **Nachtstück** or **Nokturne** (Ger.) (*nok-toor'-neh*). Literally, night-piece; a quiet, sentimental composition, usually in Lyric form, but under the title Notturno important compositions for several instruments or full orchestra have been written containing several movements.

Nocturns. Night services in the R. C. Church, at which the psalms are chanted in portions, also called nocturns.

Node. A line or point of rest in a vibrating body. A node may be produced in a vibrating string by touching it lightly. (*Cf.* under Natural Horn.) The sounds thus produced, called harmonics, are often used on instruments of the violin family and on the harp.

Noël (Fr.) (*no-el*), **Nowell** (Eng.). "Good news"; "Gospel." Christmas eve songs or carols.

Noire (Fr.) (*no-ar*). Black; quarter note.

Nonet [It., *nonetto;* Ger., *Nonett*]. A composition for nine voices or instruments.

Nonuplet. A group of nine notes to be played in the time of six or eight of the same value.

Normal Pitch. The pitch of a sound, generally A or C, adopted as a standard. This standard for the sound A, second place, has varied from 404 vibrations per second in 1699 to 455 in 1859. By almost universal consent the modern French pitch is now adopted, viz., A = 435 vibrations per second.

Notation. The various signs used to represent music to the eye, as staff, clefs, notes, rests, etc. The earliest attempts at the representation of musical sounds of which we have any knowledge were made by the Greeks, who used the letters of their alphabet, modified in various ways to represent the series of sounds they employed. Their series of sounds is supposed to have begun on the note A, first space in the bass clef. From this system music has retained the name of A for this sound. The next development was the adoption of a series of signs called neumæ. These signs, although curiously complicated, were yet very defective in precision, being inferior to the letters as indications of pitch. The great want, both of the letter system and the neumæ, was that neither gave any indication of the duration of the sounds. The next step was the adoption of the staff. At first use was made only of the spaces between the lines, and, as notes had not yet been invented, the syllables were written in the spaces; this gave exactness to the relative pitch of the sounds but no indication of their duration. The next step was to use the lines only, indicating the sounds by small square notes called points. The letter names of the lines, of which eight was the number, were indicated by Greek letters placed at the beginning. This, though an improvement on the plan of dislocating the syllables, was still wanting in that no duration was indicated. This desideratum was secured by the invention of the notes, attributed to Franco of Cologne. Invention was now on the right track. The expression of pitch and relative duration were now determined with exactness. The system of notation now in use is substantially the same, modified and improved to meet the requirements of modern musical complexity.

Note. A sign which, by its form, indicates the relative duration of a sound, and by its position on the staff the pitch of a sound.

Notenfresser (Ger.). "Note devourer." A humorous title for a ready sight-reader; generally implies one whose playing is more notes than music.

Nourri (Fr.) (*nour-ree*). Nourished; *un son nourri,* a well-sustained sound. Generally applied to vocal sounds.

Novelette. A name invented by Schumann and given by him to a set of pieces without formal construction, with numerous constantly changing themes, giving expression to a very wide range of emotions.

Novemole (Ger.) (*no-veh-mo'-leh*). Nonuplet.

Nuance (Fr.) (*noo-ongs*). Shading; the variations in force, quality, and tempo, by means of which artistic expression is given to music.

Number. (1) A movement of a symphony or sonata. (2) A solo, chorus, or other separate part of an opera or oratorio, etc. (3) A given piece on a concert programme. (4) The "opus" or place in the list of an author's works as to order of composition.

Nunsfiddle [Ger., *Nonnen-Geige*]. Called also Tromba Marina. An instrument with a distant resemblace to a double bass, furnished with one string and a peculiarly constructed bridge. The harmonic sounds only are used. It gets its name from the fact that it was formerly used in Germany and France in the convents to accompany the singing of the nuns.

Nuovo (It.) (*noo-o'-vo*), **Di nuovo.** Over again; repeat.

Nut [Ger., *Sattel,* saddle; Fr., *sillet,* button; It., *capo tasto,* head-stop]. (1) The ridge at the end of the fingerboard next the peg-box; its purpose is to raise the strings slightly above the fingerboard of instruments of violin and guitar families. (2) [Ger., *Frosch,* frog; Fr., *talon,* heel]. The piece at the lower end of violin bow, etc., in which the hair is inserted and tightened or slackened by means of a screw.

O

O (It.). Or; also written **od**.

Ob. Abbreviation of oboe and obbligato.

Obbligato (It.) (*ob-blee-gah'-to*). An essential instrumental part accompanying a vocal solo.

Ober (Ger.) (*o'-behr*). Over; upper.

Oberwerk. The uppermost manual of an organ.

Obligé (Fr.) (*o-blee-zheh*). Obbligato.

Oblique Motion. When one part is stationary while the other ascends or descends.

Oboe (It.) (*o-bo-eh*), plural, oboi (*o-bo-ee*); (Fr.) **Hautbois** (*ho-boa*); (Eng.) **Hautboy** or **Hoboy** [from the French word which means, literally, "high-wood"]. A wind instrument with double reed, formerly the leading instrument in the orchestra, filling the place now taken by the violins. A pair are generally employed in the modern orchestra. The oboe is one of the most ancient and widely disseminated of musical instruments. It is the general opinion of students of antiquity that many of the instruments called by the general name "flute" by the Greeks were oboi.

Oboe. A reed-stop in the organ, of 8-ft. pitch, voiced to resemble the oboe.

Oboe d'amore (It.) (*dah-mo'-reh*). Oboe "of love"; a small soft-toned oboe.

Oboe di caccia (It.) (*cat'-cheea*). Oboe of the chase; a large oboe, used formerly as a hunting signal.

Oboist, Oboista (It.). An oboe player.

Ocarine, Ocarina (It.). A small wind instrument of terra cotta, with flute-like quality of tone,—more of a toy than a musical instrument.

Octave, Ottava (It.), **Oktave** (Ger.). (1) The interval between a given letter and its repetition in an ascending or descending series. The diapason of the Greeks. (2) An organ-stop of 4-ft. pitch.

Octave Flute. The piccolo.

Ottava bassa. An octave lower than written; the sign: 8va Ba ....

Ottava alta (It.). At the octave above; indicates that the passage is to be played an octave higher than written, indicated by the sign: 8va .... A return to the natural position of the notes is signified by the word *loco* (place), or frequently by the cessation of the dotted line, thus: 8va ....

Octet, Octuor, Ottetto (It.), **Oktett** (Ger.), **Octette** (Fr.). A composition for eight solo voices or instruments.

Octo basse (Fr.). A large double bass going a third lower than the ordinary instrument, furnished with a mechanism of levers and pedals for stopping the strings—an important addition to the orchestra.

Octuplet. A group of eight notes played in the time of six of the same value.

Ode Symphonie (Fr.). Choral symphony.

Odeon (Gr.), **Odeum** (Lat.). A building in which public contests in music and poetry were held. In modern use as a name for a concert-hall or theater.

Oder (Ger.). Or.

Œuvre (Fr.) (*oovr*). Work; opus.

Offen (Ger.). Open.

Offertory, Offertorio (It.), **Offertoire** (Fr.) (*of-fer-twar*), **Offertorium** (Ger. and Lat.). (1) The collection of the alms of the congregation during the communion service. (2) The anthem or motet sung by the choir at this time. (3) A piece of organ music performed during this time.

Ohne (Ger.) (*o'-neh*). Without, as ohne Ped., without pedal.

Olio [Sp., *olio*, from Lat., *olla*, pot. A mixture of meat, vegetables, etc., stewed together]. Hence, a medley of various airs; a potpourri.

Olivettes (Fr.) (*o-lee-vet*). Dance after the olive harvest.

Omnes or **Omnia** (Lat.). All. Same as *Tutti.*

Omnitonic, Omnitonique (Fr.). All sounding, *i. e.*, chromatic; applied to brass instruments.

Ondeggiamento (It.) (*on-ded-ja-men'-to*), **Ondeggiante** (It.) (*on-ded-jan'-teh*), **Ondulation** (Fr.) (*on-doo-lah-siong*), **Ondulé** (Fr.) (*on-doo-leh*), **Ondulieren** (Ger.) (*on-doo-lee'-ren*). Waving, wavy; undulating; tremolo.

Ongarese (It.) (*on-gah-reh'-seh*). Hungarian.

Open Diapason. See *Diapason.*

Open Harmony. An equidistant arrangement of the notes of the chords.

Open Notes. (1) The sounds produced by the strings of a violin, etc., when not pressed by the finger. (2) The natural sounds of horn, trumpet, etc., *i. e.*, without valves.

Open Pipe. An organ-pipe without stopper.

Open Score. One in which each voice or instrument has a separate staff assigned to it.

Open Strings. See *Open Notes* (1).

Opera (It.) [from Lat., *opus, work*]. A combination of music and drama in which the music is not merely an incidental, but the predominant element. The opera originated in an attempt to revive what was supposed to be the manner in which the classic Greek drama was performed. The efforts of the group of musical enthusiasts who made this attempt culminated in the production of "Euridice," in 1600, the first Italian opera ever performed in public. The ground being broken, new cultivators soon appeared, and the new plant grew rapidly. Peri, the composer of "Euridice," was succeeded first by Gagliano, then by Monteverde—one of the great names in music. In his hands the opera developed with extraordinary rapidity. Before the close of the 17th century a host of opera writers appeared, led by Scarlatti. The next important development in the form of opera was made by Lulli, the court musician of Louis XIV. No very striking advance was now made until Handel appeared. He did little in the way of developing the form, but infused so much genius into the received form that it gave it a new life. In this respect Handel resembled Mozart, who, at a later stage of the development of the opera, was quite satisfied to take the then received form, which his genius sufficed to make immortal. The first decided departure from the traditional form was made by Gluck, whose theory of dramatic music is strongly akin to the modern theory of Wagner. The opera since Mozart has grown with so much luxuriance, in such a diversity of forms, that even a slight sketch of it would be impossible in our limits. Appended will be found the names of the principal varieties.

Opera Buffa. Comic opera. (Fr., *Opéra Bouffe.*)

Opéra Comique (Fr.). Comedy (not comic) opera.

Opera drammatica (It.). Romantic opera. In modern German usage the term "Musikdrama" has been adopted to distinguish the modern from the old form of opera.

Opera Seria. Grand opera; serious opera; tragic opera.

Operetta (It.). An opera with spoken dialogue.

Ophicleide, Oficleide (It.) [from Gr., *ophis*, snake, and *kleis*, key. Lit., "keyed snake," in allusion to its contorted shape]. A large brass instrument of the bugle family, *i. e.*, with keys, now little used. The best example of its use by a great composer will be found in Mendelssohn's "Midsummer Night's Dream" music.

Oppure (It.) (*op-poo'-reh*). See *Ossia.*

Opus (Lat.). Work; used by composers to indicate the order in which their works were written.

Oratorio (It.) [from Lat., *oratorius,* pertaining or belonging to prayer; a place for prayer]. A composition consisting of solos and concerted pieces for voices, the theme of which is taken from the Bible or from sacred history. The name arose from the fact that St. Philip Neri gave discourses intermingled with music in his oratory about the middle of the 16th century. The term Oratorio is also used for secular works written on the same plan, such as Haydn's "Seasons," and Bruch's "Odysseus," but is manifestly inappropriate. The oratorio is descended from those middle-age dramatic performances founded on biblical or moral themes, known as mysteries, moralities, or miracle plays. It took its rise about the same time as the opera, from which it differs chiefly in that it affords an opportunity for the highest developments of the contrapuntal art, whereas the opera is essentially monodic. The oratorio has not gone through the manifold changes and diversities that have marked the development of the opera, nor has it attracted anything like the number of composers that have devoted themselves to the opera. The first writer of any prominence in this field was Carissimi. He was followed by A. Scarlatti; then Handel appeared and stamped for all time the form of the oratorio. His great contemporary, Bach, equaled if he did not surpass him, but in a different style. Handel has had but two successors worthy to be named with him—Haydn and Mendelssohn, each of whom has stamped a new character on the oratorio without descending from the high plane on which this class of composition should stand. The taste for the oratorio seems to be on the wane, as no composer of any mark has of late years devoted his attention to it.

Orchestra, Orchestre (Fr.), **Orchester** (Ger.) [from Gr., *orchester,* a dancer]. Originally the place where the dancing took place in the Greek theater. (1) The place where the instrumentalists are placed. (2) The company of instrumentalists. (3) The collection of instruments used at any performance. See *Instrument.*

Orchestrate. To write music for the orchestra.

Orchestration. The art of writing for the orchestra.

Orchestrion. A mechanical organ designed to imitate, by means of various stops, the instruments of the orchestra.

Ordinario (It.) (*or-dee-nah'-ree-o*). Usual; ordinary; as tempo ordinario, the usual time, used in the sense of moderate.

Organ, Organo (It.), **Orgue** (Fr.), **Orgel** (Ger.) [from Gr., *organon,* tool, implement, instrument]. An instrument consisting of a large number of pipes grouped according to their pitch and quality of tone into "stops." A large bellows supplies the compressed air or "wind" to the various air-tight boxes called sound-boards, on which the pipes are placed. By means of a key mechanism the "wind" is allowed to enter the pipes corresponding to any given pitch at will. The set or sets of pipes it is desired to sound are controlled by means of "registers," which, when drawn, allow the "wind" to enter the pipes of the "stop," the name of which is marked on the knob of the register. Organs are built with from one to four, and even more, "manuals," or keyboards, placed one above the other. Three manuals is the usual number. The lowest is called the "choir organ," the middle the "great organ," the upper the "swell organ." When a fourth manual is added it is called the "solo manual," a fifth the "echo organ"; there is also a keyboard for the feet called the "pedal organ."

Organ Point, Point d'orgue (Fr.), **Orgelpunkt** (Ger.). A succession of harmonies belonging to the key, written over a prolonged holding of the dominant or tonic, or both; an organ point is generally at the bass.

Organetto (It.). Small organ; bird-organ.

Organum (Lat.), **Organon** (Gr.). An early attempt at part-writing in which the parts moved in fourths or fifths with each other.

Orguinette. A small mechanical reed-organ.

Orpharion. A lute with wire strings.

Osservanza (It.) (*os-ser-van'-tsa*), **con.** With care; with exactness.

Ossia (It.) (*os'-see-a*). Or else; otherwise; as ossia piu facile, or else more easily.

Ostinato (It.) (*os-tee-nah'-to*). Obstinate. **Basso ostinato** is a name given to a frequently repeated bass with a constantly varied counterpoint, called also ground bass; frequently used by the old composers as the foundation for the passacaglio.

Otez (Fr.) (*o-teh*). Take off; a direction in organ music to push in a given register.

Ottavino (It.) (*ot-ta-vee-no*). The piccolo.

Ottavo (It.). See *Octave.*

Ottetto (It.). See *Octet.*

Ou (Fr.) (*oo*). See *Ossia.*

Ouvert (Fr.) (*oo-vehr*). Open. See *Open Notes.* **A livre ouvert,** literally, "at open book"; at sight.

Overblow. To blow a wind instrument in such a manner as to make it sound any of its harmonics. In the organ a pipe is overblown when the air-pressure is too great, causing it to sound its octave or twelfth.

Overspun. Said of strings covered with a wrapping of thin wire.

Overstring. Arranging the stringing of a piano in such a way that one set crosses the rest diagonally.

Overtone. The sounds produced by the division of a vibrating body into equal parts.

Overture, Overtura (It.), **Ouverture** (Fr.), **Ouverture** (Ger.). A musical prelude to an opera or oratorio. Independent compositions are also written under the name of concert overtures, generally with some descriptive title. In its highest form the overture is developed in the sonata form without repeating the first part. Many overtures are nothing but a medley of airs in various tempos.

Ovvero. See *Ossia.*

P

P. Abbreviation for piano. Soft (positive degree).

PP. Abbreviation for piu piano. Softer (comparative degree).

PPP. Abbreviation for pianissimo. Softest (superlative degree).

P. F. Abbreviation for pianoforte (when capital letters are used). **p. f.** Abbreviation for poco forte, a little loud; or piu forte, louder. In French organ music **P.** signifies posatif, *i. e.,* choir-organ.

Padouana (It.) (*pah-doo-ah'-nah*), **Paduana, Padovana, Padovane** (Fr.) (*pah-do-van*). See *Pavan.*

Pæan (Gr.). A song of triumph, originally in praise of Apollo.

Paired Notes. A succession of thirds, sixths or eighths on the piano.

Palco (It.). The stage of a theater.

Pallet. The valve that controls the admission of "wind" to the pipes of the organ, harmonium, etc.

Pallettes (Fr.). The white keys of the piano, etc. The black keys are called *feintes* (faints).

Pandean Pipes or **Pan's Pipes.** The syrinx; a series of small pipes made from reeds, sounded by blowing across the open top. An instrument of unknown antiquity and universal use. The ancient Peruvians carved them out of stone. The Fijians and the South American Indians make them with a double set of pipes—one set open, the other closed at one end, thus producing octave successions.

Pantalon (Fr.). One of the numbers in a set of quadrilles. The old set of quadrilles consisted of five or six numbers called: (1) pantalon; (2) été; (3) poule; (4) pastourelle; (5) finale. If there were six, the other was called trénis.

Parallel Keys. The major and minor scales beginning on the same keynote.

Parallel Motion. When two parts or voices ascend or descend together.

Paraphrase. An elaborate arrangement of a piece of music for the piano, originally written for the voice, or for some other instrument. An orchestral paraphrase is a like arrangement of a vocal or pianoforte composition.

Parlando, Parlante (It.) (*par-lan'-do, par-lan'-teh*). Declaiming; singing in recitative style; playing in imitation of vocal recitative.

Part. (1) The series of sounds allotted to a single voice or instrument, or a group of voices or instruments of identical kind in a musical composition. (2) One of the counterpoints of a polyphonic composition for piano or organ, as a three- or four-part fugue. (3) One of the divisions of an extended form as indicated by double bars.

Part-Song. A composition for equal or mixed voices, unaccompanied, consisting of a melody to which the other parts are subordinated, in this respect differing from the glee and madrigal, which are contrapuntal, *i. e.,* all the parts are of equal importance.

Part-Writing. Counterpoint.

Partial Tones. See *Overtone.*

Partita (It.) (*par-tee'-tah*). See *Suite.*

Partition (Fr.) (*par-tee'-syong*), **Partitur** (Ger.) (*par-tee-tour'*), **Partitura** (It.) (*par-tee-too'-rah*), **Partizione** (It.) (*par-teetz-eo'-neh*). [From It., *partire,* to divide.] In allusion to the division by bars of the page; in English "scoring"; an orchestral or vocal score.

Paspy [from Fr., *passepied*], **Passamezzo** (It.) (*passa-med'-so*). A dance resembling the minuet, but more rapid in its movement.

Passacaglio (It.) (*pas-sa-cal'-yo*), **Passacaglia** (*pas-sa-cal'-ya*), **Passecaille** (Fr.) (*pass-ca-ee*), **Passe-rue** (Fr.) (*pass-roo*), **Passa-calle** (Sp.) (*pas-sa-cal'-leh*), **Gassenhauer** (Ger.) (*gas-sen-how-er*). Literally, "running the street." An old dance in triple time, generally written on a ground bass.

Passage. (1) A musical phrase. (2) The figure of a melodic sequence. (3) A brilliant run or arpeggio.

Passaggio (It.) (*pas-sad'-jeo*). Passage.

Passing Note. An ornamental melodic note foreign to the harmony; when these notes fall on the beat or the accent they are called changing notes.

Passione (It.). Passion-music; a musical setting of the closing scenes in the life of the Saviour in the form of an oratorio, originally with dramatic action. The Oberammergau passion-play is a survival of this custom.

Passione (It.) (*pas-se-o'-neh*), **Passionato** (It.) (*nah-to*), **Passionatamente** (It.), **Passioné** (Fr.) (*pas-si-o'-neh*), **con.** With passion; intensity; impassioned; with intense passion.

Pasticcio (It.) (*pas-tit'-che-o*), **Pastiche** (Fr.) (*pas-tish*). A "composition" made up of airs, etc., borrowed from different sources.

Pastoral, Pastorale (It.) (*pas-to-rah'-leh*). (1) A rustic melody in $\frac{6}{8}$ time. (2) Used to designate an extended composition intended to portray the scenes and emotions of rustic life, as pastoral symphony, pastoral sonata.

Pastorella (It.) (*pas-to-rel'-lah*), **Pastorelle** (Fr.) (*pas-to-rel*). A little pastoral.

Pastourelle. A figure in the quadrille, See *Pantalon.*

Pateticamente (It.) (*pa-teh-tee-cah-men'-teh*), **Patetico** (It.) (*pa-teh'-tee-co*), **Pathétiquement** (Fr.) (*pa-teh-teek-mong*), **Pathétique** (Fr.) (*pa-teh-teek*). Pathetic; pathetically.

Patimento (It.) (*pah-tee-men-to*). Suffering. **Con espressione di patimento,** with an expression of suffering.

Patouille (Fr.) (*pah-too-ee*). Claquebois; xylophone.

Pauke (Ger.) (*pow-keh*), pl., **Pauken.** Kettle-drum.

Pausa (It.) (*paw-sa*), **Pause** (Fr.) (*paws*). A rest or pause; a bar's rest.

Pavan. A stately dance in $\frac{4}{4}$ time. The name is derived either from *pavo,* a peacock, in allusion to its stately character, or from *pavana,* the abbreviated form of *Padovana,* the Latin name of Padua, where the dance is said to have originated.

Pavana (It.), **Pavane** (Fr.). Pavan.

Paventato (It.) (*pa-ven-tah'-to*), **Paventoso** (*pa-ven-to-so*) [from Lat., *pavidus,* fearing]. Timid; with fear; timidly.

Pavillon (Fr.) (*pa-vee-yong*). The bell of a horn, clarionet, etc.

Pavillon chinois (*shee-no-a*). A staff of small bells. **Flute à pavillon,** an organ-stop with "bell-mouthed" pipes.

Pedal, abbreviated **Ped.** [from Lat., *pes,* a foot]. (1) Any mechanism controlled by the foot; in the piano, the contrivance for raising the dampers; also that for shifting the action (una-corda). In square and upright pianos, the soft pedal, when depressed, interposes small strips of soft leather between the hammers and strings. The sostenuto pedal is a contrivance by means of which one or more sounds in the lower register of the piano may be prolonged at will. In the organ, the keyboard for the feet, the levers for opening and closing the swell (swell pedal) and for operating various groups of stops (combination pedals).

Pedal Check. A mechanism in the organ, controlled by a hand-knob, which prevents the movement of the pedals **Crescendo Pedal,** a mechanism in the organ by means of which the full power may be put on or off. **Balancing Swell Pedal** is one that remains in whatever position it may be when the foot leaves it.

Pedal Harp. The mechanical contrivances by means of which certain strings are tightened or slackened to change the key, as F♯-ped., B♭-ped., etc.

Pedal Pipes. The organ-pipes sounded by the pedal keyboard.

Pedal Point or **Organ Point.** See *Organ Point.*

Pédale (Fr.). Pedal.

Pedale doppio (It.) (*peh-dah'-leh dop'-yo*). Pedal in octaves; organ music.

Pedalflügel (Ger.). A grand piano with pedal keyboard.

Peg. The wooden or metal pins around which one end of the strings of the violin, etc., are wound, by turning which the pitch of the strings is raised or lowered; in the pianoforte they are generally called pins.

Pensieroso (It.) (*pen-see-eh-ro'-so*). Pensive; thoughtful.

Pentatone. An interval of five whole tones; augmented 6th.

Pentatonic Scale. See *Scale.*

Per (It.) (*pehr*). For, or by; as, **Per il violino,** for the violin.

Percussion Stop. A hammer which, striking the reed of a harmonium or organ-pipe, causes it to vibrate promptly when the key is depressed.

Percussive Instruments. Drums, cymbals, triangles, etc.

Perdendo (It.) (*pehr-den'-do*), **Perdendosi** (*pehr-den-do'-see*) [from *perdere,* to lose]. Gradually dying away, both in speed and power. (Abbr., Perd. or Perden.)

Perfect Cadence. See *Cadence.*

Perfect Concord. Root, minor or major 3d, and perfect 5th.

Perfect Consonances. See *Interval.*

Périgourdine (Fr.) (*peh-ree-goor-deen*), **Périjourdine** (*peh-ree-zhoor-deen*). An old French dancing-song in $\frac{3}{4}$ time.

Period, Période (Fr.) (*peh-ree-ode*), **Periodo** (It.) (*peh-ree-o-do*). A complete musical sentence, generally eight measures.

Perlé (Fr.) (*per-leh*), **Perlend** (Ger.), "Pearled," like a string of pearls. A metaphorical expression for a clear, delicate execution; also a direction that the passage is to be played in a "pearly" manner.

Pesante (It.) (*peh-san'-teh*). Heavy; weighty.

Petite (Fr.) (*peh-teet*). Small; little.

Petite Flute. The piccolo.

Petite mesure à deuz temps. $\frac{2}{4}$ time.

Petite Pedale. Soft pedal in organ music.

Petites Notes. Grace notes.

Petto (It.). Chest.

Peu à peu (Fr.). (This sound cannot be reproduced in English; it resembles *oo,* but is not so broad.) Little by little; by degrees.

Pezzi (It.) (*pet-see*). Pieces.

Pezzi concertanti. (1) Concerted pieces. (2) A "number" of an opera, concert, etc.

Pezzi di bravura (*bra-voo-ra*). Showy, brilliant pieces.

Pezzo (It.) (*pet'-so*). A piece; phrase. Beethoven uses the following sentence as a direction in one of his pianoforte sonatas: "Questo pezzo si deve trattare con piu gran delicatezza"—Every phrase must be treated with the greatest delicacy.

Pfeife (Ger.) (*pfei-feh*). Pipe; fife.

Phantasie (Ger.). See *Fantasia.*

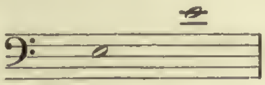
Phantasieren (Ger.) (*fan-ta-see'-ren*). To improvise.

Phantasiestück. A piece devoid of form.

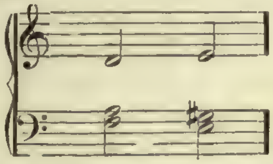
Phrase. Technically, an incomplete musical sentence.

Phrasing. The art of dividing a melody into groups of connected sounds so as to bring out its greatest musical effect, including also the placing of accent—cres. and decres., rall. and accel., rubato, etc.—and in pianoforte music, the varieties of touch. In vocal music, it refers chiefly to the breathing places; in violin music, to the bowing.

Phrygian Mode. One of the Greek scales, generally supposed to be E—E. In the ecclesiastical scales, the octave scale from



Phrygian Cadence.



Physharmonica. (1) The predecessor of the melodeon. (2) A free reed-stop in the organ.

Piacere, à (It.) (*pe-aht-cheh'-reh*). At pleasure, *i. e.,* the tempo at the will of the performer.

Piacevole (It.) (*pe-aht-cheh'-vo-leh*). Smoothly; quietly.

Piacevolezza (It.) (*pe-aht-cheh-vo-let'-za*), **con.** With smoothness.

Piacevolmente (It.) (*pe-aht-cheh-vol-men'-teh*). Smoothly.

Piacimento (It.) (*pe-aht-chee-men'-tō*). See Piacere.

Pianette (Fr.), **Pianino** (It.) (*pee-ah-nee-no*). A small piano; upright piano.

Piangendo (It.) (*pee-an-jen'-do*), **Piangevole** (*pee-an-jeh'-vo-leh*), **Piangevolmente** (*pee-an-jeh-vol-men'-teh*). "Weeping"; plaintively wailing.

Piano (It.) (*pee-ah'-no*). Soft. (Abbreviation, **P.**; pianissimo, **PP.**)

Pianoforte (It.) (*for'-teh*). In common usage, piano, without the forte. An instrument strung with steel wire (formerly brass wire was largely used), provided with a keyboard; the depression of the keys causes the hammers to strike the strings. The name pianoforte was given to it because the volume of sound was under the control of the performer. Three forms of pianoforte are made: The grand piano [in Fr., *piano à queue,* lit., "piano with a tail"; Ger., *flügel,* in allusion to its wing shape]; the square, and the upright. The pianoforte is descended from the dulcimer in the same sense that the harpsichord is descended from the psalterion. In form the dulcimer and psalterion were identical, differing only in that the former was played by means of hammers, the latter by means of "plectra." The adaptation of mechanism to control the hammers developed the piano out of the dulcimer, and the adaptation of mechanism to control the "plectra" developed the harpsichord out of the psalterion. The hammer action was first made practically effective by Cristofori of Padua, in 1711. About the same time an English monk, "Father Wood," made one in Rome. This instrument came into the possession of the celebrated Fulke Greville, and became well known as Mr. Greville's pianoforte. In 1717, a German youth of eighteen, named Schröter, invented the pianoforte independently; his invention was copied by Silberman of Strasburg, who submitted two of his instruments to Bach, who liked the mechanism but not the tone, preferring that of the clavichord. The growth of the pianoforte has been rapid since the beginning of the nineteenth century, and has reached a point beyond which it hardly seems possible to advance.

Piatti (It.) (*pe-at'-tee*). Cymbals.

Pibroch. A sort of fantasia for the bag-pipe of the Scotch Highlanders; supposed to represent the incidents of a fight.

Piccolo. A small flute an octave higher than the ordinary flute; a 2-foot organ-stop.

Piccolo-piano. A small upright pianoforte.

Picco-pipe. A small instrument resembling a flageolet; gets its name from an Italian peasant, Picco, who produced astonishing results from it.

Piece. A composition; a single instrument, as, "a band of twenty pieces."

Pièce (Fr.) (*pee-ace*). A member of a suite, *q. v.*

Pieno (It.) (*pe-eh'-no*). Full.

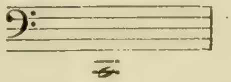
Pietoso (It.) (*pe-eh-to'-so*), **Pietosamente** (*pe-eh-to-sa-men'-teh*). Tender; pitiful; tenderly.

Pifferaro (It.) (*pif-feh-rah-ro*). A player on the piffero.

Piffero or **Piffaro** (It.). Old form of the hautboy, still used in Italy. The same form of instrument exists all through Asia—probably the *"aulos"* of the Greeks.

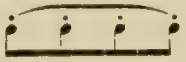
Pincé (Fr.) (*pang-seh'*). (1) Pinched. See *Pizzicato.* (2) A mordent.

Pipe. The tubes of wood or metal in the organ. They are classified as follows: Open pipes, open at the top; closed or stopped pipes, with a movable plug; flue pipes, those constructed on the principle of the whistle or flageolet; reed pipes, those in which a beating reed is combined with the pipe. Pipes are also classified by length, the open diapason being the standard. An open pipe must be eight feet long to sound



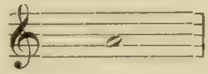
A closed pipe four feet long gives the same sound; both are said to have an 8-foot tone. If a pipe has a 4-foot tone, its sound is an octave higher than the diapason; if a 2-foot tone, it is two octaves above the diapason.

Piqué (Fr.) (*pee-keh'*). A manner of bowing the violin, indicated by combined slur and dots:



Piquieren (Ger.) (*pik-ee'-ren*). To play piqué.

Piston (Fr.), **Ventil** (Ger.). Valve; a device used in brass instruments to lengthen the tube, thus depressing the pitch.

Pitch. Relative pitch is the interval between a given sound and some other sound. Absolute pitch is the number of vibrations per second necessary to produce a given sound. Standard pitch is the number of vibrations per second adopted as the pitch of a given sound. The standard (now almost universal) is  = 435. which is known as the French "diapason normal." Between 1699 and 1859 the standard rose from 404 to 455.

Pitch Pipe. A wooden pipe used to give the keynote. A small tube containing a free reed is now generally used.

Piu (It.). More; as, **Piu forte**, louder.

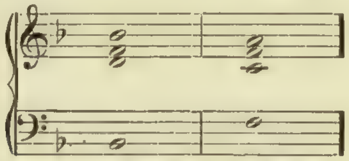
Piva (It.) (*pee-vah*). A bagpipe; also a piece of music in imitation of the bagpipe.

Pizzicato (It.) (*pits-e-cah'-to*), **Pincé** (Fr.), **Gekneipt** (Ger.). Lit., "pinched." A direction in music for bow instruments to pluck the strings with the finger, as in the guitar. (Abbr., **Pizz.**)

Placidamente (It.) (*plah-chee-dah-men'-teh*). Placidly; quietly.

Placido (It.) (*plah-chee'-do*). Placid; quiet.

Plagal Cadence. From subdominant to tonic:



Plagal Scales or **Modes.** In the ecclesiastical system, those scales beginning a fourth below the authentic scales, but ending on the keynotes of their related authentic scales. They are distinguished by the prefix *hypo* [Gr., ὑπο, below], as Dorian (authentic) D-D, ending on D; Hypodorian (plagal) A-A, ending on D.

Plain Chant. Plain song. **Cantus planus,** or **Cantus choralis** (Lat.), the early music of the church, written in the ecclesiastical modes (also called Ambrosian) and Gregorian scales. In the 12th century the unrhythmic melodies of the early forms of plain song were largely superseded by the rhythmic cantus mensurabilis, or measured song, which came into existence upon the invention of notes by Franco of Cologne. Before this invention the musical rhythm depended entirely on the rhythm of the words to which it was sung.

Plainté (Fr.). Elegy; lament.

Plaisanterié (Fr.) (*play-zong-te-ree*). A lively fantasia in which various dance-tunes are introduced.

Planxties. Laments; music of Irish harpers to celebrate the departed.

Plectrum [Gr., *plectron*]. A small rod of metal, bone, ivory, etc., or a flat strip of wood or tortoise shell, or a ring with a projecting piece, used to strike the strings of the lyre, Japanese guitar, mandolin, zither, etc.

Plein jeu (Fr.) (*plane zhoo*). Full power; full organ.

Pneuma (Gr.). Breath. See *Neumæ.*

Pneumatic Action. A contrivance in large pipe-organs by means of which a small bellows, called pneumatic bellows, is made to do the work of opening the palettes in place of the fingers.

Pochettino (It.) (*po-ket-tee-no*). Very little.

Pochetto (It.) (*po-ket'-to*). A little; (not so much as *Poco*).

Pochissimo (It.) (*po-kis-see-mo*). The "least little bit"; as **Cres. pochissimo,** the least degree louder.

Poco (It.). A little; rather; as, **Poco lento,** rather slow.

Poco a poco. By degrees; as, *Rall. poco a poco.*

Poggiato (It.) (*pod-je-ah'-to*). Dwelt upon; lit., leaned upon.

Poi (It.) (*po'ee*). Then; afterward. **P. poi f.,** soft, then loud.

Point (Fr.) (*po-ang*). A dot (Eng.). A phrase for imitation.

Point d'orgue (Fr.). Pedal point.

Pointé (Fr.) (*po-ang-teh*). Dotted.

Poitrine (Fr.) (*po-a-treen*). Chest. **Voix de poitrine,** chest voice.

Polacca. A Polish dance in $\frac{3}{4}$ time; polonaise.

Polka. A dance in time, originated among the peasants of Bohemia.

Polka Mazurka. A mazurka danced with the polka-step.

Polonaise. See *Polacca.*

Polska. Swedish dance in triple time.

Polyphonic [from Gr., *polus,* many; and *phone,* a voice]. Music written contrapuntally, as opposed to music written harmonically with a single melody.

Polyphony. "Many voices." Counterpoint in several parts.

Pommer. A large instrument of the hautboy family; bombard.

Pomposamente (It.) (*pom-po-sah-men'-teh*). Dignified; majestic.

Pomposo (It.). Pompous.

Ponderoso (It.). Ponderous; strongly marked.

Ponticello (It.) (*pon-tee-chel-lo*). The bridge of the violin, etc.

Portamento (It.) (*por'tah-men'-to*). Sliding or "carrying" the voice from one sound to another; also on bow instruments, sliding the finger along the string from one place to another.

Portando la voce. Same as *Portamento.*

Porte de voix (Fr.). (1) Portando la voce. (2) An obsolete grace in harpsichord music.

Portunal Flute. Organ-stop with wooden pipes which "flare," *i. e.,* get wider from the mouth to the top.

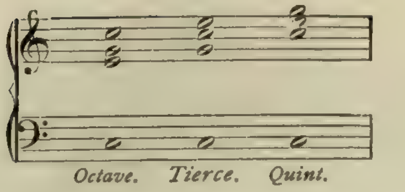
Portunen (Ger.) (*por-too'-nen*). The bourdon stop.

Posatif (Fr.) (*po-sa-teef*). The choir organ.

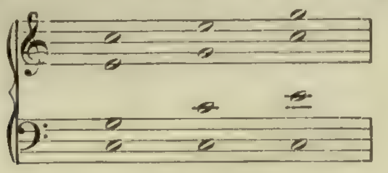
Posato (It.) (*po-sah'-to*), **Posément** (Fr.) (*po-seh-mong*). Quiet; sedate; grave.

Posaune (Ger.) (*po-zown-eh*). The trombone; a powerful reed-stop in the organ, of 8-, 16-, or 32-foot pitch.

Position. (1) Of chords. The common chord may be written in three positions, called the octave, tierce, and quint.



As given in this example it is called the close position of the chord; the following example is called the open position:



(2) On instruments of the violin and guitar family, "Position" refers to the part of the fingerboard on which the left hand is placed.

Possibile (It.) (*pos-see'-bee-leh*). Possible; as, **Il piu forte possibile,** as loud as possible.

Postlude, Postludium (Lat.), **Nachspiel** (Ger.), **Clôture** (Fr.). The concluding voluntary on the organ; lit., after-play.

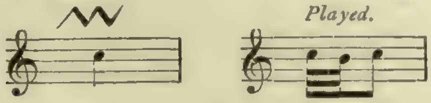
Potpourri (Fr.) (*po-poor-ee*). A number of tunes strung together.

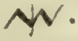
Poule, la. See *Quadrille.*

Poussé (Fr.) (*poos-seh*). "Push." Up bow.

Prächtig (Ger.) (*praych-tig*). Grand; majestic.

Pralltriller (Ger.).



now commonly called the Mordent. The sign for the mordent proper is . It always means that the auxiliary note is to be below the principal. When the line that crosses the sign was omitted it was called the Inverted Mordent or Pralltriller. The original form of the mordent is never used by modern writers.

Precentor. In the English Church, the clerical head of the choir; his side of the chancel is called the cantoris side. In the Scotch Presbyterian Church, the singer who stands in front of the pulpit and "gives out" the psalm tunes.

Precipitoso (It.), **Precipitato** (It.), **Precipitazione, con** (It.), **Precipitamente** (It.), **Precipité** (Fr.). A rapid, precipitate, hurried style of execution.

Prelude, Preludium (Lat.), **Vorspiel** (Ger.). An introduction; an opening voluntary; a composition which may or may not be in some regular form.

Premier (Fr.) (*preh-mee-eh*). First. **Première fois,** first time.

Preparation. The prolongation, in the same voice, of a sound from one chord in which it is a member into a chord in which it is not a member.

Prepared Trill. One preceded by a grace-note or turn.

Pressante (It.) (*pres-san'-teh*), **Pressieren** (Ger.) (*pres-see'-ren*), **Pressez** (Fr.) (*pres-seh*). Pressing on; hurrying.

Prestant (Ger. and Fr.). 4-foot metal open stop. Same as *Principal.*

Prestezza (It.) (*pres-tet'-za*), **con.** With rapidity.

Prestissimo (It.) (*pres-tis'-see-mo*), **Prestissimamente** (It.) (*pres-tis-se-ma-men'-teh*). As fast as possible.

Presto (It.). Fast.

Prick-song. Old name for written music. The first notes used were small, square marks without stems, called pricks, or points.

Primary Accent. The first member of the measure. When there are two or more accents in the measure, the first is the primary, the rest are called secondary.

Prima donna. First lady; the leading soprano.

Prima vista. At first sight.

Prima volta. First time; lit., first turn.

Prime. The first note of a scale; keynote; the generator of an overtone series; unison.

Primo (masc.), **Prima** (fem.) (It.) (*pree-mo, pree-ma*). First.

Primo tenore. First tenor.

Principal (Eng.). 4-foot open metal stop.

Principale (It.) (*prin-chee-pah-leh*), **Principal** (Fr.), **Prinzipal** (Ger.). The open diapason.

Probe (Ger.) (*pro-beh*). Rehearsal.

Program or **Programme.** A list of compositions to be performed at a musical entertainment.

Program-music. Music designed to "tell a story," or illustrate some action or event.

Progression. (1) Melodic—from note to note. (2) Harmonic—from chord to chord.

Progressive Stop. An organ-stop in which the number of pipes to each key increases as the pitch rises; a variety of mixture-stop.

Prontamente (It.) (*prom-tah-men'-teh*), **Promptement** (Fr.) (*prompt-mong*). Promptly; exactly; strictly.

Pronto (It.). Prompt; strict.

Pronunziato (It.) (*pro-nuntz-ee-ah'-to*), **Prononcé** (Fr.) (*pro-nong-seh*). Pronounced; emphatic. **Ben pronunziato** (It.), **Bien prononcé** (Fr.), well marked; strongly accented.

Prova (It.). Rehearsal.

Psaltery, Psalterium (Lat.), **Salterio** (It.), **Psalterion** (Fr.), **Psalter** (Ger.) [from Gr., *psaltein,* to harp]. Ancient instrument, consisting of a square, oblong, or triangular flat box, with wire strings stretched across it, played by the fingers, each of which is armed with a ring with a short projecting plectrum. The same instrument is called a dulcimer when played by two small hammers, held one in each hand.

Pulsatile. Instruments played by drumsticks or by clashing them together; as drums, cymbals, etc. [From Lat., *pulsare,* to beat.]

Pulse. A beat.

Punkt (Ger.) (*poonkt*). Dot; point.

Punta (It.) (*poon'-tah*). The point. **Colla punta d'arco,** with the point of the bow.

Puntato (It.) (*poon-tah'-to*). Pointed; staccato.

Purfling. The thin strips of wood (a white strip between two black) around the border of the back and belly of the violin, etc.

Pyramidon. An organ-stop with pipes shaped like an inverted pyramid, closed at top. From its peculiar shape a pipe not three feet long will produce 16-foot C.

Pyrophone [from Gr., *pur,* fire, *phone,* sound]. An instrument the sounds of which are produced by gas jets burning just inside of the lower end of glass tubes open at both ends. Invented by Kastner.

Q

Quadrate, B quadratum, *i. e.,* B squared. Old name for B♮—retained as the sign for a ♮.

Quadratum (Lat.). A breve □.

Quadrible or **Quatrible.** An ancient species of counterpoint, consisting of a succession of 4ths over a cantus.

Quadrille. A "square dance." See *Pantalon.*

Quadruple Counterpoint. A four-part counterpoint so constructed that the parts may change places without involving any false progressions.

Quadruple croche (Fr.) (*crosh*). A 64th-note.

Quadruplet. A group of four notes played in the same time of three or six of the same value.

Quality of Tone [Ger., *Klangfarbe* or *Tonfarbe;* Fr., *Timbre;* It., *Timbro*]. That which enables us to distinguish between different instruments. The character of a tone quality depends largely upon the presence or absence and relative intensity of its overtones; thus, the tone of a clarionet differs entirely from that of a violin, although all violins and all clarionets do not sound alike. The differences in tone quality that are found among violins, for example, depend on other factors, as the construction, material, weight of strings, individuality of the performer, and many more. The tone qualities of the voice are dependent largely on the accurate contact of the vocal cords, the size and shape of the cavity of the mouth and nostrils, and the management of the breath.

Quart. Interval of 4th. [It. and Lat., *Quarta.*]

Quart (Fr.) (*kart*). Quarter.

Quart de soupir (*soo-peer*). A 16th-rest.

Quart de mesure (Fr.) (*meh-zoor*). A 4th-rest.

Quartfagott (Ger.). A bassoon a 4th lower than the ordinary instrument.

Quartflöte (Ger.). A flute a 4th higher than the ordinary instrument.

Quarte du ton (Fr.) (*kart doo tong*). A 4th of the scale; subdominant.

Quarter Note ♩

Quartet. A composition for four solo performers. **String Quartet** is composed of first and second violins, viola, and violoncello. **Piano Quartet** is composed of violin, viola, violoncello, and piano. **Vocal Quartet** may be either for male or female or mixed voices.

Quartett (Ger.) (*kvar-tet'*), **Quatuor** (Fr.) (*qua-too-or*), **Quartetto** (It.) (*quar-tet'-to*). Quartet in English, sometimes spelled quartette.

Quartole (Ger.) (*kvar-to'-le*). Quadruplet.

Quasi (It.) (*quah'-see*). As if; in the manner of; like; as, *Quasi allegro,* like allegro; *Quasi sonata,* resembling a sonata.

Quatre mains (Fr.) (*katr mang*). For four hands.

Quatrible. See *Quadrible.*

Quattro mani (It.) (*quat-tro man-nee*). Four hands.

Quatuor. See *Quartet.*

Quaver. An eighth-note.

Querflöte, (Ger.) (*kvehr-fla'-teh*), **Flauto traverso** (It.). "Cross-flute." The flute played by blowing across it, as distinguished from the old flute, blown at the end.

Queue (Fr.) (*koo*). Tail-piece of violin; stem of a note.

Quickstep. A rapid march, generally in $\frac{6}{8}$ time.

Quinable. An old species of counterpoint, consisting of a succession of fifths above the cantus.

Quint. (1) A 5th. (2) An organ-stop a 5th above the diapason.

Quint Viola. An organ-stop of the Gamba species a 5th or 12th above the diapason.

Quintaton. An organ-stop so voiced that it gives two sounds—the fundamental and the 12th. The pipes are of metal, slender and closed.

Quinte (Ger.) (*kvin-teh*). (1) The interval of a 5th. (2) The E-string of the violin.

Quintet. A composition for five solo performers. The string quintet generally consists of first and second violins, first and second violas, and violoncello; occasionally two violoncellos are used, in which case it is called a Violoncello Quintet to distinguish it from the former. The Piano Quintet consists of a string quartet and the piano.

Quintole (Ger.) (*kvin-to'-leh*). A group of five notes to be played in the time of four of the same value.

Quintuor (Fr.) (*kang-too-or*), **Quintetto** (It.), **Quintett** (Ger.) (*kvin-tet*). Quintet, or quintette.

Quintuplet. Quintole.

Quire and Quirester. Old English for choir and chorister.

Quodlibet (Lat.) (*quod-lee'-bet*). "What you will." A performance in which every participant sings or plays a different tune; an impromptu fantasia; a musical jest.

R

R. Abbreviation for Right. In French organ music, for Recit. (swell manual).

Rabbia (It.) (*rab'-be-a*), **con.** With fury.

Rackett or **Rankett.** An obsolete instrument resembling the double bassoon; a 16- or 18-foot stop in old organs.

Raddolcendo (It.) (*rad-dol-chen'-do*), **Raddolcente** (*rad-dol-chen'-teh*), **Raddolcito** (*rad-dol-chee'-to*). Growing gradually softer and sweeter.

Radiating Pedals. A fan-shaped arrangement of the pedal keys of the organ; the narrow end of the fan farthest from the organ. Radiating pedals are generally "concave" at the same time, that is, the pedals at the sides are higher than those in the middle.

Radical Bass. The root of a chord.

Rallentamento (It.) (*ral-len-ta-men'-to*). Slower. Same as *Piu lento,* or *Meno mosso.*

Rallentando (It.) (*ral-len-tan'-do*), **Rallentato** (*ral-len-tah'-to*), **Rallentare** (*ral-len-tah'-reh*). Gradually slower. Abbreviation for the above, **Rall.**

NOTE.—Rallentando and Ritenuto, although both mean to "get slower," differ somewhat in the manner of using them: Rallentando being used at the end of a piece (movement); Ritenuto in the course of a piece, followed by "A Tempo," when the original pace is to be resumed. Ritardando is used in the same way as Ritenuto. Abbreviation for both is *Rit.*

Rank. A row of organ-pipes belonging to one stop. Mixture-stops are of 2, 3, 4, 5, or 6 ranks, according to the number of pipes that "speak" for each key.

Rant. An old dance. In scotland many dance-tunes are called rants.

Ranz des vaches (Fr.) (*rongs deh vash*). Lit., "row of cows." Tunes played or sung by the Swiss as cattle calls. (In Ger., *Kuhreihen.*) As the Alpine horn is a simple tube, the melodies played on it are formed from the natural harmonic notes. When the *ranz des vaches* are sung, the melodies are varied by adding the characteristic Jodel. Many of these melodies are of great antiquity and exceeding beauty.

Rapidamente (It.) (*rah-pid-a-men'-teh*). Rapidly.

Rapidita (It.) (*rah-pid'-ee-tah*), **con.** With rapidity.

Rapido (It.) (*rah'-pee-do*). Rapid.

Rasgado (Sp.). In guitar-playing, a direction to sweep the strings with the thumb.

Rattenuto (It.) (*rat-teh-noo'-to*), **Rattenendo** (It.) (*rat-teh-nen-do*). Holding back the movement.

Rauschquinte (Ger.) (*rowsh'-kvin-teh*). A two-rank mixture-stop.

Rauscher (Ger.) (*row-sher*) [from *rauschen*, to rustle]. A repeated note on the piano.

Ravvivando il tempo (It.) (*rav-vee-van'-do*). Lit., "reviving the time." Resuming the original tempo after a rall. or rit.

Re. The second Aretinian syllable; the note D in French, Italian, and Spanish. In tonic sol-fa spelled **Ray.**

Real Fugue. One in which the subject and answer are identical, as opposed to *Tonal Fugue, q. v.*

Rebab, Rebec, Rebeck, Rebibe, Rebible. One of the precursors of the violin in the middle ages.

Recheat. A hunting signal sounded on the horn to recall the hounds.

Recht (Ger.). Right.

Recitando (It.) (*reh-chee-tan'-do*), **Recitante** (*reh-chee-tan'-teh*). In the style of a recitative.

Recitative (*res-i-ta-teev'*), **Recitatif** (Fr.) (*reh-see-ta-teef'*), **Recitativo** (It.) (*reh-chee-ta-tee'-vo*), **Recitativ** (Ger.) (*reh-see-ta-tiv'*). Declamatory singing, resembling chanting somewhat, and supposed, when invented in 1600, to be a revival of Greek art. Abbreviation **Recit.**

Recitative Accompaniment. The string band is generally used to accompany Recitative. If the accompaniment is at all elaborate the freedom of the singer is greatly curtailed. Modern writers frequently use the whole resources of the orchestra to accompany Recitative.

Recitativo secco. Dry Recitative was accompanied very sparingly with chords. It was customary at one time, during the pauses of the voice, for the violoncello to execute impromptu flourishes.

Reciting Note. In Gregorian chant, the dominant, being the note on which the greater part of the reciting is done.

Recorder. An obsolete instrument of the flageolet family; also an old name for the flute.

Redita (It.) (*reh-dee'-ta*). A repeat.

Redowa, Redowak, Redowazka. A Bohemian dance in $\frac{3}{4}$ time.

Redundant. Same as *Augmented.*

Reed, Zunge (Ger.) (*tsoon'-geh*), **Anche** (Fr.) (*onsh*), **Ancia** (It.) (*an'-che-a*). The technical name for the small thin strip of metal, cane, or wood, the vibration of which causes the sound of a variety of instruments. There are three kinds of reeds: (1) The single beating reed of instruments of the clarionet family; also of the reed-stops of the organ. (2) The double reed of the hautboy and bassoon family, also of the bagpipe; these two varieties are never used except in conjunction with a tube or pipe. (3) The free reed of the cabinet-organ, vocalion, etc. This reed may be used with or without a tube. The effect of the tube when combined with the free reed is analogous to that of a resonator, *i. e.*, the vibration of the contained air is sympathetic, whereas in the other cases the vibration of the reed is controlled by the column of air.

Reed Instruments. Those in which the sound is produced by the vibration of a reed in the mouthpiece.

Reel. A lively dance, nationalized in Ireland and Scotland; supposed to be of Danish origin, as the same kind of dance is found under the Danish name of Hreol.

Refrain. Burthen. (1) The chorus at the end of every stanza of some ballads. (2) The drone of a bagpipe. (3) The tune sung as an accompaniment to dancing.

Régales de bois (Fr.) (*reh-gal de bo-a*). See *Xylophone.*

Regals, Rigals, Rigoles. Small, portable organs with one or two sets of pipes, carried by a strap round the neck of the player, who worked the bellows with his left hand and manipulated the keyboard with the right.

Register. (1) Same as stop, or rank of pipes. (2) The projecting knobs on which the names of the stops are marked. (3) The compass of a voice. (4) One of the divisions of the voice; as, chest register, head register.

Registration. The combinations and successions of stops used by an organist in the performance of a piece.

Règle de l'octave (Fr.) (*regl de loc-tav*). See *Rule of the Octave.*

Relative Chord. A chord whose members are found in the scale.

Relative Key. One whose tonic chord is one of the common chords found in the scale.

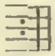
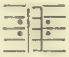
Religioso (It.) (*reh-lee-jo'-so*), **Religiosamente** (*reh-lee-jo-sa-men'-teh*). In a devotional manner.

Relish. An obsolete harpsichord grace.

Remote Key. A non-related key.

Remplissage (Fr.) (*rom-plis-sazh*). Filling up. (1) The inner parts. (2) Sometimes used in the same sense as "development" (*durchführung*) in the sonata or rondo. (3) Non-essential (ripieno) parts. (4) Used in a contemptuous sense of a clumsy, overloaded composition.

Rendering. A modern term which is supposed to mean more than saying one "played" or "sang."

Repeat. A double bar with dots, thus  signifies that the part before the double bar is to be repeated. If the dots are on both sides  it signifies that the parts before and after the double bar are to be repeated.

Repercussion. The re-entry of subject and answer in a fugue, after an episode.

Repetition. (1) The reiteration of a note or chord. (2) A pianoforte action invented by Erard, which admits of the re-striking of a note before the key has risen to its normal position. (3) The re-entry of one of the principal themes of a sonata or rondo.

Répétition (Fr.) (*reh-peh-tis-yong*). A rehearsal.

Repetizione (It.) (*reh-peh-titz-e-oh'-neh*). Repetition.

Replicate. The recurrence of the same letter in an ascending or descending series; the octave repetitions of a given letter.

Reply, Répons (Fr.) (*reh-pong*), **Réponse** (Fr.) (*reh-pongs*), **Report.** The "answer" to a fugue subject or theme for imitation.

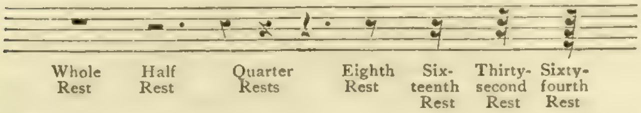
Reprise (Fr.) (*reh-prees*). (1) A repeat. (2) The re-entry of the principal theme in the second part of a sonata; also called **Rentrée** (*rong-treh*).

Requiem (Lat.). "Rest." The first word in the mass for the dead, hence called requiem mass.

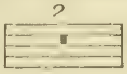
Resin or **Rosin.** The clarified gum of the pitch pine.

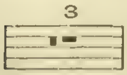
Resolution. The movement of a dissonant to a consonant sound.

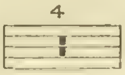
Rests. Signs indicating silence of the same duration as the notes for which they stand. In all varieties of time the whole rest is used to indicate a silence of one measure.

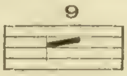


Three forms of quarter-rest are found. No. 1 is generally found in music printed from type, Nos. 2 and 3 in engraved music. No. 2 is the most convenient form in MS. In orchestral parts a rest of two measures is indicated thus:



three 

four 

Any number of measure rests may be expressed by combining these three signs, but when the number exceeds six it is generally expressed thus: 

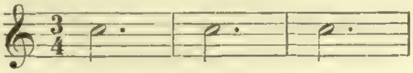
a heavy diagonal line with numeral above it.

Retardation. The prolonging of a sound which is a member of one chord into a chord in which it is not a member, thus producing a dissonance. See *Resolution.*

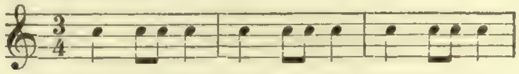
Reverie. A sentimental name used by some modern writers for composition of like character, generally in lyric form.

Rhapsodie or **Rhapsody** [from Gr., *rhabdos*, a staff]. The Rhapsodists were wandering reciters who carried a long staff. The term is now applied to an irregular, formless composition which "wanders" from one theme, or key, or tempo to another at the will of the composer.

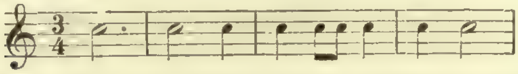
Rhythm. (1) The recurrence of accents at equal intervals of time. (2) The repetition of a group of sounds (not necessarily melodic) at equal intervals of time. This is an illustration of the first meaning:



This, of the second:



The first may be called the essential rhythm; it is never destroyed, no matter how much it may be divided by the second or ideal rhythm, thus the essential rhythm of the following passage is 1′ 2 3; the ideal rhythm varies with each measure:



Rhythm is the first essential of melody; without it we have only an aimless rising and falling of sounds. The essential rhythm is a fixed quantity which will bear very little tampering with. Witness the generally unsatisfactory effect of those compositions in which alternate measures of two and three units are used. Its pace may be changed by acceleration or retardation provided the rhythmical unit is maintained. The ideal rhythm, or rhythm of the melody, is, on the other hand, completely under the composer's control, provided that its melodic motives, phrases, etc., may be "measured" by the rhythmical units adopted as the "time signature."

Ricercata (It.) (*ree-cher-cah′-ta*). A species of fugue very highly elaborated.

Rigadoon. A rapid dance of French origin, generally in $\frac{4}{4}$ time.

Rigore (It.) (*ree-go′-reh*), **con, Rigoroso** (*ree-go-ro′-so*). With rigor; exactly; in strict time.

Rilasciando (It.) (*ree-lah-she-an′-do*), **Rilasciante** (*ree-lah-she-an′-te*). Relaxing the time; retarding.

Rimettendo (It.) (*ree-met-ten′-dŏ*). Holding back; retarding.

Rinforzando (It.) (*rin-for-tzan′-do*), **Rinforzare** (*rin-for-tzah′-reh*), **Rinforzato** (*rin-for-tzah′-to*). Lit., re-enforcing. Placing a strong accent on a note or passage.

Ripieno (It.) (*ree-pee-eh′-no*). "Filling up." A part that is not essential to the score, added to increase the volume of a tutti.

Ripigliare (It.) (*ree-peel-yah′-reh*), **Riprendere** (*ree-pren′-deh-reh*). To resume.

Ripresa (It.) (*ree-preh′-sah*), **Riprese** (It.). A repeat; the sign 𝄋

Risentito (It.) (*ree-sen-tee′-to*). With energetic expression.

Risolutamente (It.) (*ree-so-lu-ta-men′-te*). Resolutely.

Risoluto (It.) (*ree-so-lu′-to*). Resolute.

Risoluzione (It.) (*ree-so-loot-ze-o-neh*), **con.** With resolution.

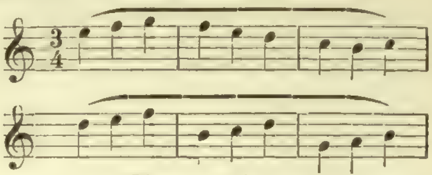
Risvegliato (It.) (*ris-vehl-ya-to*). Animated; lively.

Ritardando (It.) (*ree-tar-dan′-do*), **Ritardato** (*ree-tar-dah′-to*), **Ritenuto** (*ree-ten-oo′-to*), **Ritenente** (*ree-ten-en′-teh*). Holding back; retarding. Abbreviation **Rit.**

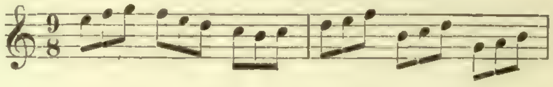
Ritmo (It.). See *Rhythm.*

Ritmo a due battate. Of two measures.

Ritmo a tre battate. Of three measures. The following passage, which, being written in $\frac{3}{4}$ (scherzo) time, looks like a six-bar phrase, is in reality a two-bar phrase, founded on the triple unit:



Ritmo a tre battate.



written in $\frac{9}{8}$ time; or it may be written in $\frac{3}{4}$ time with triplets.

This example is analogous to the oft-quoted one in the scherzo of Beethoven's ninth symphony.

Ritornella (It.) (*ree-tor-nel′-la*). Interlude; chorus; burden; tutti in the old concertos.

Robusto (It.) (*ro-bus′-to*). Robust; bold.

Roger de Coverley. Old English country dance in $\frac{9}{8}$ time.

Röhrflöte (Ger.) (*rare′-fla-teh*). Reed-flute; a flute-stop in the organ.

Rôle (Fr.) (*roll*). The part in an opera or play assigned to any performer.

Roll, Wirbel (Ger), **Rollo** (It.), **Roulement** (Fr.). The tremolo produced on the drum by the rapid alternation of blows with the drumsticks. On the kettle-drum the roll is produced by single alternating blows; on the side drum, by double alternating blows.

Romance. (1) A ballad. (2) An instrumental piece in lyric form, of romantic character; often used as the slow movement of a sonata, etc.

Romanesca (It.) (*ro-ma-nes′-ca*), **Romanesque** (Fr.) (*ro-man-esk*). Same as *Galliard.*

Romantic. A vague term for that form of art in which the emotional content is considered as of more importance than the form. The term "romantic" is often used as opposed to classic; but the application of "classic" is as vague as is that of "romantic." The element of time seems to be an essential of classicism, the work of a living author never being considered classic. The term romantic may be defined as roughly dividing the music written on harmonic principles from that written before the principles of harmonic combination and succession were discovered; but already the romantic school has been sub-divided into what may be called the classic-romantic and the new-romantic; but since every "new" thing must in time become "old," this last school must, when its day is past, give place to a newer romanticism.

Rondo, Rondeau (Fr.). One of the forms of composition characterized by the return of the first theme after the presentation of each new theme. The modern rondo partakes of the character of the sonata form, in that its second theme is repeated in the tonic key, having been first given in the dominant key. The following schemes exhibit at a glance the usual forms of the rondo:

MAJOR KEY.—	I Th.	II Th.	I Th.	||	III Th.	I Th.	II Th.	I Th.
	Tonic.	Dom.	Tonic		Subdom. Rel. min. Par. min.	Tonic.	Tonic.	Tonic
MINOR KEY.—	I Th.	II Th.	I Th.	||	III Th.	I Th.	II Th.	I Th.
	Tonic.	Rel. major.	Tonic		Subdom. of rel. major.	Tonic.	Tonic major.	Tonic

Example of Rondo in Major Key—last movement of Op. 2, No. 2 (Beethoven).

Example of Rondo in Minor Key—last movement of Sonata Pathétique.

Root. The fundamental or generating note of a chord.

Rosalia (It.) (*ros-al-ya*). The repetition of a melodic phrase several times, each time one degree higher or lower than the last. It gets its name from an Italian folk-song, "Rosalia Mia Cara," the melody of which is constructed in this way. Although not considered good writing, many examples may be found in the works of the greatest composers. Three such repetitions are generally considered allowable. In Germany the Rosalia has the ludicrous name of *Schusterfleck* (cobbler's patch), also *Vetter Michel* (Cousin Michel), from its occurrence in a well-known Volkslied, "Gestern Abend war Vetter Michel da."

Rose. The sound-hole in the belly of the guitar, mandolin, etc.

Rosin. See *Resin.*

Rota (Lat.). A round.

Rote. Hurdy-gurdy; vielle.

Roulade (Fr.) (*roo-lad*). A brilliant run; an ornamental flourish.

Round. A variety of canon, the imitation being always at the 8*va* or unison.

Roundel, Round, Roundelay. A dance in which a ring with joined hands was formed. Roundelay also means a poem with a constantly reiterated refrain or burden.

Rubato (It.) (*roo-bah'-to*). Robbed; stolen. The direction Rubato, or Tempo Rubato, indicates a style of performance in which the rhythmic flow is interrupted by dwelling slightly on certain melodic notes and slightly hurrying others. This style of performance is used with great effect in the modern intensely emotional school of music.

Ruhig (Ger.) (*roo'-ig*). Calm; quiet; tranquilly.

Rule of the Octave. An old formula for putting chords to the diatonic scale, major or minor.

Run. A passage founded on the scale, generally used in vocal music. The run is generally sung to one syllable.

Rusticano (It.) (*rus-tee-cah'-no*). Rustically.

Rustico (It.) (*rus'-tee-co*). Rustic; pastoral.

Rutscher (Ger.) (*root'-sher*). "Slider." Old name for the galopade.

Ruvido (It.) (*roo'-vee-do*). Rough; harsh.

Rythme (Fr.) (*reethm*), **Bien rythmé** (Fr.), **Ben ritmato** (It.). Well marked; exact.

S. Abbreviation of **Segno** (sign); **Senza** (without); **Sinistra** (left); **Solo; Subito** (quickly).

𝄋 A sign used to point out the place from which a repeat is to be made. **Al 𝄋**, to the sign; **Dal 𝄋**, from the sign.

Sabot (Fr.). A "shoe." Part of the mechanism of the double-action harp, consisting of a revolving disk of brass with two projecting studs; when the pedal is depressed the string is caught between the studs and drawn tighter, thus raising its pitch.

Saccade (Fr.) (*sac-cad*). A strong pressure of the violin bow on the strings, causing two or three to sound together.

Sackbut. An old name for a species of the trombone. Sometimes written Sagbut.

Sackpfeife (Ger.). Bagpipe.

Saite (Ger.) (*sy-teh*). A string.

Salicional, Salicet, Salcional [from Lat., *salix,* willow]. A soft, open metal organ-stop.

Salonflügel (Ger.). Parlor grand pianoforte.

Salonstück (Ger.). Parlor piece; salon music.

Saltarello (It.) (*sal-tah-rel'-lo*) [from *saltare,* to leap]. An Italian dance in triple time.

Saltato (It.). "Springing bow" in violin playing.

Salto (It.). A skip. A counterpoint that moved by skips was called C. P. di salto; in Lat., *C. P. per saltem.*

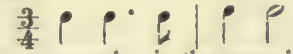
Sambuca. Generally supposed to be an ancient variety of the harp. The Sabeca, mentioned in the Bible (Daniel iii: 5, 7, 10, 15), translated "sackbut" in the English version, is supposed to be the same instrument. The derivation of the word is not known.

Sampogna or **Zampogna** (It.) (*sam-pone'-ya*). Bagpipe.

Sanft (Ger.). Soft.

Sans (Fr.). Without.

Saraband, Sarabanda (It.), **Zarabanda** (Sp.), **Sarabande** (Fr.). A slow, stately dance in $\frac{3}{4}$ time, used as the "slow movement" in the suite. The Saraband is founded on the following rhythm:



One of the finest examples is the song in "Rinaldo," by Handel, *"Lascia ch'io pianga,"* which is said to have been written first as a Saraband, and afterward adapted to the words.

Sarrusophone. A brass wind instrument with a double reed like hautboy.

Satz (Ger.). (1) A theme. **Hauptsatz,** principal theme; **Seitensatz,** secondary theme; **Nebensatz,** auxiliary theme; **Schluss-Satz,** closing theme, or coda. (2) A piece; composition.

Saxhorn. A brass instrument with from three to five cylinders or pistons; invented by A. Sax. Saxhorns are made in seven different keys. A saxhorn band consists of "high horn" (or cornet), soprano, alto, tenor, baritone, bass (or tuba), double bass (or bombardon). The "high horn," alto, and bass are in E♭, the others in B♭.

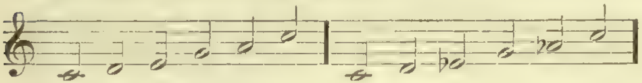
Saxophone. Brass instrument with clarionet mouthpiece, invented by A. Sax. Made in seven sizes, corresponding to the saxhorns, except that there are two of each kind, differing by a whole tone in pitch; thus: Sopranino (high saxophone) in F and E♭, soprano in C and B♭, alto in F and E♭, tenor in C and B♭, baritone in F and E♭, bass in C and B♭. The saxophone is extensively used in France in military bands, but has not as yet found its way into the orchestra, as its tone quality is not of a character to mix well with the rest of the orchestra.

Saxtromba. Brass instrument resembling the saxhorn, but differing in tone quality from having a narrower tube.

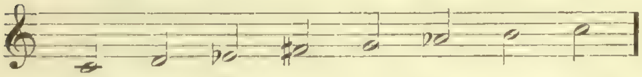
Saxtuba. The bass saxhorn.

Sbalzato (It.) (*sbalt-zah'-to*). Impetuously; dashing.

Scale. (1) A succession of ascending or descending sounds. **Major Scale,** a series of sounds with a half-tone between 3-4 and 7-8, reckoning upward. **Minor Scale,** a series of sounds with a half-tone between 2-3 and 5-6 in the natural minor, in the Melodic Minor, 7-8, ascending. The Melodic Minor descends, like the Natural Minor; in the Harmonic Minor there are half-tones between 2-3, 5-6, and 7-8, and a tone and a half between 6 and 7. The Minor Scale sometimes descends with raised 6 and 7. Many examples may be found in Bach's music. **Chromatic Scale,** one formed wholly of half-tones. **Pentatonic Scale** [Gr., *penta,* five, *tonos,* sound], one that omits the 4 and 7. The Pentatonic Scale may be major or minor, thus:



Hungarian Gypsy Scale consists of the following curious succession:



(2) The series of overtones of a simple tube, such as the horn without valves. (3) In organ-pipes, the proportion between the length and the diameter. (4) In the piano, the proportion between the length, weight, and tension of the string and the pitch of the sound it is meant to give. Piano builders include many other points in the term "scale;" those given are the most important.

Scemando (It.) (*shay-man'-do*). See *Diminuendo.*

Scena (It.) (*shay-nah*). (1) A scene. (2) A solo for voice in which various dramatic emotions are expressed.

Scenario (It.) (*shay-nahr'-yo*). (1) The plot of a drama. (2) The book of stage directions.

Scene. (1) See *Scena.* (2) A division of a dramatic performance. (3) A stage-setting.

Schablonenmusik (Ger.). "Pattern" or "stencil" music, *i. e.,* correct, but uninspired.

Schäferlied (Ger.) (*shay'-fer-leet*). Shepherd song; pastoral.

Schäferspiel (Ger.) (*shay'-fer-speel*). Pastoral play.

Schallbecken (Ger.). "Sound bowls"; cymbals. Frequently called **Becken.**

Schalmay, Schalmei (Ger.). A shawm.

Scharf (Ger.). Sharp. A mixture-stop.

Schaurig (Ger.). Weird; dread-inspiring.

Scherz (Ger.) (*sherts*). Droll; playful.

Scherzando (It.) (*sker-tzan'-do*), **Scherzante** (*sker-tzan'-teh*), **Scherzevole** (*sker-tzeh'-vo-leh*), **Scherzoso** (*sker-tzo'-so*). All derived from *scherzo,* and signifying a light, playful style of performance or composition.

Scherzhaft (Ger.). Funny; amusing.

Scherzo (It.) (*skert'-zo*). A "jest." (1) A piece of music of a sportive, playful character. (2) A symphony or sonata movement of this character, taking the place of the minuet. Haydn first changed the character of the minuet, while still retaining its name, by giving it a light, playful character and more rapid tempo. Beethoven discarded the name and adopted that of *Scherzo,* and still further increased the rapidity of the movement; all that he retained of the minuet was the $\frac{3}{4}$ time. Many composers since Beethoven have made still further departure, Scherzi being now written in $\frac{6}{8}$ and $\frac{2}{4}$ time.

Schiettamente (It.) (*ske-et-ta-men'-teh*). Without ornament.

Schietto (It.) (*ske-et'-to*). Simple; neat.

Schleppend (Ger.). Dragging; retarding.

Schluss (Ger.). End; close.

Schlüssel (Ger.). Key; clef.

Schlussfall (Ger.). Cadence.

Schlussnote (Ger.). Last note.

Schluss-Satz (Ger.). Last movement; last theme; coda.

Schmeichelnd (Ger.). Coaxing; *lusingando.*

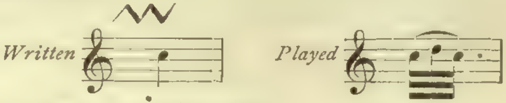
Schmelzend (Ger.) (*schmel'-tzend*). Lit., melting; *morendo.*

Schmerz (Ger.) (*schmerts*). Pain; sorrow.

Schmerzlich (Ger.). Painful; sorrowful.

Schnell (Ger.). Quick.

Schneller (Ger.). An inverted mordent (called mordent in modern usage):



with accent on the first note.

Schottische. A dance in $\frac{2}{4}$ time resembling the polka.

Schusterfleck (Ger.). See *Rosalia.*

Schwach (Ger.). Weak; soft.

Schwärmer (Ger.). See *Rauscher.*

Schwebung (Ger.) (*shveh'-boonk*). A beat. (Acoustic,) *i. e.,* produced by the simultaneous vibration of two sounds, especially prominent in unisons and octaves when not in tune.

Schweigezeichen (Ger.) (*schvei-geh-tseich-en*). Lit., "silence sign." A rest.

Schwellen or **Anschwellen** (Ger.). To swell the tone.

Schweller (Ger.). The swell organ.

Schwellton (Ger.). See *Messa di voce.*

Schwellwerk (Ger.). See *Schweller.*

Schwer (Ger.). Heavy; difficult.

Schwermütig (Ger.) (*schvehr'-mee-tig*). Sad; pensive.

Schwindend (Ger.). See *Morendo.*

Schwungvoll (Ger.) (*schvoong'-foll*). With elevated passion.

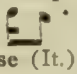
Scintillante (It.) (*shin-til-lan'-teh*), **Scintillante** (Fr.) (*sin-tee-yong*). Scintillating; brilliant; sparkling.

Sciolto (It.) (*shol'-to*), **Scioltezza** (*shol-tet'-za*), **con, Scioltamente** (*shol-tah-men'-teh*). Freedom; fluency; with freedom; freely.

Score. See *Partition.*

Scoring. See *Instrumentation.*

Scorrendo (It.) (*skor-ren'-do*), **Scorrevole** (*skor-reh'-vo-leh*). Gliding; glissando.

Scotch Snap. A short note followed by a longer one; thus  borrowed from Hungarian gypsy music.

Scozzese (It.) (*skotz-zeh'-seh*), **alla.** In Scotch style.

Scroll. The head of the violin, etç.

Sdegno (It.) (*sdehn'-yo*). Scorn; disdain.

Sdegnosamente (It.) (*sdehn'-yo-sa-men'-teh*). Scornfully.

Sdegnoso (It.) (*sdehn-yo'-so*). Scornful.

Sdrucciolando (It.) (*sdroot-sho-lan'-do*). See *Glissando.*

Se (It.) (*seh*). As if.

Sec (Fr.), **Secco** (It.). Dry. See *Recitativo secco.*

Second. (1) An interval embracing adjacent letters. (2) The lower of two equal voices or instruments. (3) The alto in a vocal quartet or chorus.

Seconda Donna. Second lady; the next in rank after the prima donna.

Secondo (It.) (*seh-con'-do*). Second; the lower part in a duet for two voices or instruments; the lower part in a four-hand pianoforte composition.

Seele (Ger.) (*seh'-leh*), **Âme** (Fr.). Soul. The sound-post of the violin.

Seg (It.). Abbreviation of **Segue,** *q. v.,* and of **Segno.**

Segno (It.). See *Signs.*

Segue (It.) (*sehg'-weh*). Follows. **Segue il coro,** the chorus follows.

Seguendo (It.) (*sehg-wen'-do*), **Seguente** (*sehg-wen'-teh*). Following. **Attacca il seguente,** attack what follows.

Seguidilla (Sp.) (*seh-gwee-deel'-ya*). A dance in ¾ time.

Sehnsucht (Ger.). Longing.

Sehnsüchtig (Ger.). Longingly.

Sehr (Ger.). Very.

Semi-breve. A whole note.

Semi-chorus. Half the chorus; a small chorus.

Semi-grand. A small (half) grand pianoforte.

Semi-quaver. A sixteenth note.

Semi-tone. A half tone. A chromatic semi-tone changes the pitch without changing the letter; as, C—C♯; a diatonic semi-tone changes both, as, C—D♭.

Semplice (It.) (*sem-plee'-cheh*). Simple.

Semplicimente (It.) (*sem-plee-chee-men'-teh*). Simply; unaffectedly.

Semplicita (It.) (*sem-plee'-chee-tah*), **con.** With simplicity.

Sempre (It.) (*sem'-preh*). Always.

Sensibile (It.) (*sen-see'-bee-leh*), **Sensible** (Fr.) (*song-seebl*). **Nota sensibile,** the leading note. **Note sensible,** "sensitive" note.

Sensibilita (It.) (*sen-see-bee'-lee-tah*), **con.** With feeling.

Sentito (It.) (*sen-tee'-to*), **Sentimento** (*sen-tee-men'-to*), **con.** With feeling; with sentiment.

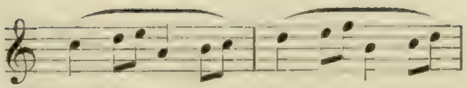
Senza (It.) (*sen-tza*). Without.

Septet, Septuor. A composition for seven solo voices or instruments.

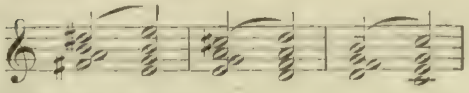
Septole (Ger.). Septuplet; a group of seven.

Se piace (It.) (*seh pe-ah'-cheh*). "Please yourself." *Ad libitum.*

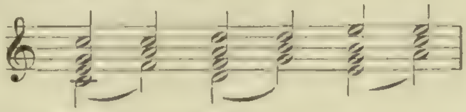
Sequence, Melodic. The repetition of a melodic phrase at regular intervals. **Harmonic Sequence,** the repetition of a harmonic progression at regular intervals. **Contrapuntal Sequence,** a succession of common chords with roots moving in a regular "pattern."



Melodic Sequence.



Harmonic Sequence.



Contrapuntal Sequence.

Seraphine. A free-reed instrument that preceded the harmonium.

Serenade, Sérénade (Fr.), **Serenata** (It.), **Ständchen** (Ger.). Lit., an evening song. The Italian form, Serenata, is also applied to an instrumental symphonic composition, and by Handel to his cantata "Acis and Galatea."

Sereno (It.) (*seh-reh'-no*). Serene; tranquil.

Serio (It.) (*seh-re-o*). Serious.

Serioso (It.). Gravely; seriously.

Serpent. A nearly obsolete instrument made of wood covered with leather, cup-shaped mouthpiece, finger-holes, and keys.

Service. A musical setting of the canticles, etc., of the Episcopal Church.

Sesqui-altera. A mixture-stop in the organ. In ancient musical nomenclature the following compounds with Sesqui were used:
Sesqui-nona, *i. e.,* the ratio of 9 to 10; minor whole tone.
Sesqui-octava, 8 to 9; major whole tone.
Sesqui-quinta, 5 to 6; minor third.
Sesqui-quarta, 4 to 5; major third.
Sesqui-tertia, 3 to 4; perfect fourth.
Sesqui-tone, a minor third.

Sestet. See *Sextet.*

Sestetto (It.). See *Sextet.*

Sestole. See *Sextuplet.*

Seule (Fr.) (*sool*). Alone.

Seventeenth. An organ-stop sounding the octave of the major 3d above the diapason; called also the tierce.

Seventh. An interval including seven letters. **Seventh Major,** seven letters and eleven half-tones, as C—B. **Seventh Minor,** seven letters and ten half-tones, as C—B♭. **Diminished Seventh,** seven letters and nine half-tones, as C♯—B♭.

Severamente (It.) (*seh-veh-rah-men'-teh*). Severely; strictly.

Severita (It.) (*seh-ver'-ee-ta*), **con.** With severity; exactness.

Sextet, Sestet, Sestetto (It.), **Sextuor** (Fr.). A composition for six solo voices or instruments.

Sextuplet. A group of six notes occupying the time of four.

Sfogato (It.) (*sfo-gah'-to*) [from *sfogare,* to evaporate]. A soprano voice of thin, light quality and unusually high range is called a soprano sfogato.

Sforzando (It.) (*sfortz-an'-do*) or **Sforzato,** abbreviated **Sf.** or **Sfz.** "Forced." A strong accent immediately followed by piano.

Shake. See *Trill.*

Sharp. The sign, ♯, which raises the pitch of a letter a half tone. Sharp is sometimes used in the sense of augmented, as sharp 6th for augmented 6th; popular name for the black keys of pianoforte and organ.

Sharp Mixture. A mixture with shrill-voiced pipes.

Shawm. See *Calamus.*

Shift. A change in the position of the left hand on the fingerboard of the violin; each shift is a fourth higher than the preceding one.

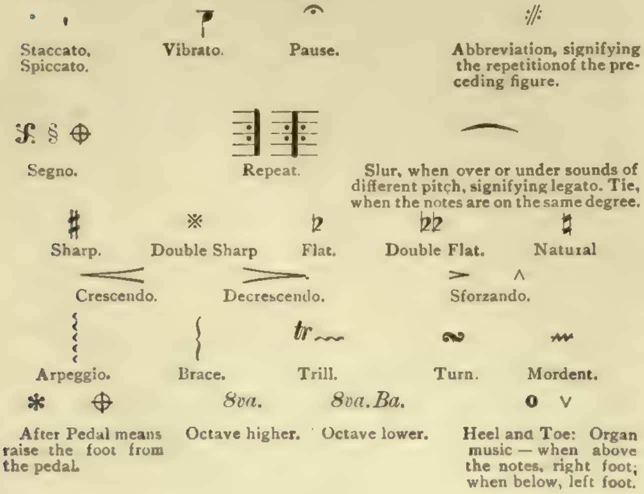
Si. (1) The note B in French, Italian, and Spanish. (2) The Italian impersonal pronoun, "one," or "they," as, *si piace*, "one" pleases, *i. e.*, as you please.

Siciliana (It.) (*see-cheel-ya'-nah*), **Sicilienne** (Fr.) (*see-see-lee-en*). A pastoral dance in slow $\frac{6}{8}$ time; slow movements, vocal or instrumental, are frequently called Sicilianas.

Side Drum. See *Drum.*

Siegeslied (Ger.) (*see'-ges-leed*). Song of victory.

Signs. (Only the most important are here given. Complete information may be obtained by consulting the "Embellishments of Music," by Russell.)


Staccato, Spiccato.
Vibrato.
Pause.
Abbreviation, signifying the repetitionof the preceding figure.
Segno.
Repeat.
Slur, when over or under sounds of different pitch, signifying legato. Tie, when the notes are on the same degree.
Sharp.
Double Sharp
Flat.
Double Flat.
Natural
Crescendo.
Decrescendo.
Sforzando.
tr
Arpeggio.
Brace.
Trill.
Turn.
Mordent.
8va.
8va.Ba.
After Pedal means raise the foot from the pedal.
Octave higher.
Octave lower.
Heel and Toe: Organ music — when above the notes, right foot; when below, left foot.

Signature, Signatur (Ger.), **Time.** The signs 𝄴 𝄵 etc. **Key Signature,** the sharps or flats marked at the beginning of a part or piece.

Simile (It.) (*see-mee-leh*). The same; in the same way.

Sinfonia (It.), **Sinfonie** (Ger.), **Symphonie** (Fr.), **Symphony** [from Gr., *sumphonia*, a sounding together]. Originally had the same meaning that we attach to interval, *i. e.*, two simultaneous sounds. (1) By the early writers of Italian opera it was used in the modern sense of overture. (2) The introduction to a song is still called the symphony. (3) The adaptation of the large forms of composition (sonata and rondo) to the orchestra.

Singend or **Singbar** (Ger.). Singing; cantabile.

Singhiozzando (It.) (*sin-ghee-otz-an'-do*). Sobbingly.

Singspiel (Ger.) (*sing-speel*). "Sing-play." Operetta; an opera without recitatives, the dialogue being spoken. "Der Freischütz,' when first produced, was of this character, which may be considered as one of Germany's contributions to the development of the opera, the Italian operas from the beginning being largely composed of recitative. The "Singspiel" form has found its most congenial home and its best exponents in France.

Sinistra (It.). Left.

Sino, Abbr., **Sin.** (It.) (*see'-no*). As far as; used after D. C., or al 𝄋; as **al 𝄋, Sin' al fine,** go to the sign, then as far as "fine." **D. C. sin' al 𝄋,** from the beginning as far as the sign.

Sixteenth Note. 𝅘𝅥𝅯

Sixth. An interval including six letters.

Sixth Major. Six letters, nine half-tones.

Sixth Minor. Six letters, eight half-tones. **Augmented Sixth,** six letters, ten half-tones. **Diminished Sixth,** six letters, seven half-tones.

Sixty-fourth Note. 𝅘𝅥𝅲

Slancio (It.) (*slan'-che-o*), **con.** With impetuosity.

Slargando (It.) (*slar-gan'-do*). Widening; growing slower.

Slargandosi (It.) (*slar-gan-do'-see*). Slower.

Slentando (It.) (*slen-tan'-do*). Gradually slower.

Slide. (1) The movable tube of the trombone. (2) See *Portamento.*

Slur. ⌒ Legato sign. In vocal music signifies that all the notes it includes are to be sung to one syllable.

Smanioso (It.) (*sma-ne-o'-so*). Frantic; raging.

Smaniante (It.) (*sma-ne-an'-teh*). Frantically.

Sminuendo (It.) (*smin-oo-en'-do*), **Sminuito** (*smin-oo-ee'-to*), **Smorendo** (*smo-ren'-do*). Same as *Diminuendo.*

Smorzando (It.) (*smor-tzan'-do*). Lit., "smothering"; morendo.

Snare Drum. See *Drum.*

Soave (It.) (*so-a'-veh*). Sweet.

Soavemente (It.) (*so-a-veh-men'-teh*). Sweetly.

Sogetto (It.). Subject; theme of a fugue.

Sognando (It.) (*sone-yan'-do*). Dreaming; dreamily.

Sol. The note G in Italian, French, and Spanish; fifth Aretinian syllable.

Solenne (It.) (*so-len'-neh*). Solemn.

Solennemente (It.) (*so-len-neh-men'-teh*). Solemnly.

Solennita (It.) (*so-len'-nee-ta*), **con.** With solemnity.

Sol-fa (verb). To sing with the syllables.

Solfeggio (It.) (*solfed-jo*). (1) A vocal exercise. (2) Used by Bach as a name for certain short instrumental pieces.

Solmization. A method of learning to sing by the application of syllables to the scale. The earliest invention of this method of fixing the succession of sounds forming the scale in the memory is attributed to Guido of Arezzo (*ah-rets-o*), who used for this purpose the syllables ut, re, mi, fa, sol, la, having chanced to observe that these syllables—the first in the successive lines of a Latin hymn—were sung to six successive notes which formed a hexachord scale: C, D, E, F, G, A. There were seven hexachord scales, as follows: First began on G, 1st line bass staff; this was called the hexachordum durum (hard hexachord). Second began on C, a 4th higher. Third began on F, another 4th higher; in this scale B was flat; it was called the hexachordum molle (soft hexachord). Fourth, fifth, and sixth were respectively an octave higher than the first, second, and third, and the seventh was two octaves higher than the first. The first note of every scale was called *ut* (afterward changed to *do*), therefore from its inception "do" was "movable." Various modifications of these syllables have at different times been used for solmization. One extensively used at one time was the practice of using only four of them, viz., mi, fa, sol, la. These were so arranged that *mi* always fell upon the third note in the tetrachord, for example, the scale of C was sol-faed thus:

Tetrachord.	Tetrachord.
C D E F	G A B C
sol la mi fa	*sol la mi fa*

It was owing to the difficulty and, to ancient ears, harshness of the skip from the *fa* of the lower tetrachord to the *mi* of the upper that the expression, "mi contra fa," came to have a proverbial meaning. This interval, called the tritone (three tones), was by the ancient theorists stigmatized as "tritonus diabolus est." New syllables have at different times been proposed; one scheme of which the syllables were bo, ce, di, ga, lo, ma, ni, was called bocedization; another with da, me, ni, po, hi, la, be, was called damenization. The only modifications and additions to the syllables that have been permanently adopted are those used by the "Tonic Sol-faists." See *Tonic Sol-fa.*

Solo (It.) (plural, **Soli**). Alone; a composition in which the principal part is taken by one voice or instrument. **Solo Parts** are those sung or played by single performers as distinguished from chorus or tutti passages.

Somma (It.). Utmost; as **Con somma espressione,** with the utmost expression.

Sonabile (It.) (*so-nah'-bee-leh*), **Sonante** (*so-nan'-teh*). Resonant; sounding; sonorous.

Sonare (It.) (*so-nah'-reh*). To sound; to play upon.

Sonata (It.) (*so-nah'-tah*). "Sound piece." (1) The highest development of musical form. (2) In modern use, an extended composition with several movements for pianoforte, or pianoforte in conjunction with one other instrument. A composition of this class for more than two instruments is called trio, quartet, etc.; for full orchestra, a symphony. The "form" of the sonata (see *Form*) has undergone many modifications since it was first adopted, about the beginning of the 17th century. At first it was applied indifferently to any instrumental piece, such, for example, as were commonly called "airs." Those written for the harpsichord or for viols were called "sonata da camera." Those for the organ (or frequently those for harpsichord or viols, if written in grave style), "sonata da chiesa" (church sonata). The distinguishing characteristic of the modern sonata form is the possession of two themes in different keys (see Scheme in article *Form*). The gradual growth of this binary development may be traced in the works of Kuhnau, Scarlatti, Alberti, Durante, and others. The binary form was first definitely fixed by K. P. E. Bach. The only changes made since have been the immense development given to the form by Beethoven, and the adoption of other keys for the second theme.

Sonata di chiesa (It.) (*key-eh'-sa*). A church sonata; organ sonata.

Sonatilla (It.) (*so-na-til'-la*), **Sonatina** (It.) (*so-na-tee'-na*), **Sonatine** (Fr.) (*so-na-teen*). A short, easy, undeveloped sonata.

Song, Gesang, Lied (Ger.), **Chant** (Fr.), **Canto** (It.). (1) Originally a poem. (2) A musical setting of a poem, especially for one voice. (3) Folk-song (Ger., *Volkslied*). A simple air containing but one member, the words lyrical or narrative (if the poem is a lengthy narrative it is generally called a ballad). (4) Art songs contain several members, and in many cases, as in the songs of Schubert, Franz, Schumann, and others, rise to the highest plane of art expression. The Germans have a word, *durchkomponirt,* which is applied to songs every stanza of which has a separate musical setting, so designed as to exalt and emphasize the expression of the words.

Songs without words, Lieder ohne Worte (Ger.), **Chants sans paroles** (Fr.). A title invented by Mendelssohn and given by him to a set of pianoforte compositions. Songs for several voices are called part-songs. See *Part-Song.*

Sonoramente (It.). Sonorously.

Sonore (It.), **Sonoro** [from Lat., *sonus,* sound]. Sonorous; sounding.

Sonorita (It.) (*so-no'-ree-ta*), **con.** With resonance.

Sopra (It.). On; above; upon.

Soprano (It.), **Sopran** (Ger.), **Dessus** (Fr.) (*des-soo*). The female or boy's voice of the highest range.

Soprano Clef. C clef on the 1st line.

Soprano Sfogato (*sfo-gah'-to*). An unusually high light soprano.

Sordamente (It.). Veiled, dampened, muffled tone.

Sordino (It.) (*sor-dee'-no*). A mute; small instruments of metal, wood, etc., put on the bridge of the violin, etc., to deaden the tone. Pear- or cylinder-shaped mutes of wood, cardboard, or leather are put in the bell of the horn or trumpet with the same object. The use of sordino is indicated by **Con S.,** their removal by **Senza S.**

Sordo (It.). Mute; muffled. **Clarinetto sordo,** muted clarionet.

Sortita (It.) (*sor-tee'-ta*). "Going out." Concluding voluntary; first appearance of any character in an operatic performance.

Sospirando (It.) (*sos-pee-ran'-do*), **Sospiroso** (*sos-pee-ro'-so*), **Sospirante** (*sos-pee-ran'-teh*), **Sospirevole** (*sos-pee-reh'-vo-leh*) [from *sospiro,* a sigh]. Sighing; sobbing; mournful.

Sostenuto (It.) (*sos-teh-noo'-to*), **Sostenendo** (*sos-teh-nen'-do*). Sustained; without haste.

Sotto (It.). Below. **Sotto voce,** in an undertone.

Soubasse (Fr.) (*soo-bass*). A 32-foot organ pedal-stop.

Soubrette (Fr.) (*soo-bret*). A waiting maid; a minor female rôle in comic or comedy opera.

Sound-board. A thin sheet of spruce-pine, or fir, upon which the bridge that supports the strings of the pianoforte rests. The function of the sound-board is to increase the volume of the tone, which it does by taking up the vibration of the string. There are many unsolved problems in the relation which subsists between the string and the sound-board, as to the manner in which this amplification of the sound takes place. It is impossible to form a conception of the complications in the mode of vibration of the sound-board that must take place when, for example, a full chord is struck. Yet all these complications are not only simultaneous, but they obey the changing conditions of the most rapid execution with such swiftness and certainty that not a note is lost or a tone quality obscured.

Sound-box. The body of the violin, guitar, etc. The problems as to the function of the sound-box are even more complicated than those connected with the sound-board, as a sound-box is a combination of a sound-board and an enclosed mass of air, the vibrations of which have an important bearing on the quality and intensity of the tone.

Sound-hole. The orifice or orifices in the upper part, called technically the "belly," of the violin, guitar, etc. In the violin family they are called F-holes, from their resemblance to the letter *f*

Sound-post. A slender, cylindrical, wooden prop between the belly and the back in instruments of the violin family, placed under the foot of the bridge on the side of the highest string.

Sourdine (Fr.) (*soor-deen*). See *Sordino.*

Spaces. The intervals between the lines of the staff or between the leger lines.

Spalla (It.). The shoulder. Used in the sentence, **Viola da spalla,** one of the viols in a "chest."

Spanischer Reiter (Ger). See *Spanisches Kreuz.*

Spanisches Kreuz (Ger.) (*spah-nish-es kroits*). Spanish cross; German name for double sharp 𝄪.

Sparta (It.) (*spar-ta*), **Spartita** (*spar'-ti-ta*). A score. See *Partition.*

Spasshaft (Ger.). Jocose; merry; scherzando.

Spezzato (It.) (*spets-sa'-to*) [from *spezzare,* to break in pieces]. Divided; broken.

Spianato (It.) (*spe-a-nah'-to*). Leveled; tranquillo.

Spianto (It.) (*spe-an-to*). Level; smooth.

Spiccato (It.) (*spik-kah'-to*). Detached; pointed.

Spiel (Ger.) (*speel*). Play.

Spielart. Style; touch.

Spielbar. Playable; well adapted to the instrument.

Spieloper. Operetta; comic opera.

Spieltenor. Light tenor; comic opera tenor.

Spinet. The predecessor of the harpsichord, called also couched harp.

Spirito (It.) (*spee-ree-to*), **con, Spiritoso** (*spee-ree-to'-so*), **Spiritosamente** (*spee-ree-to-sa-men'-teh*). With spirit; spirited; lively; animated.

Spitzflöte, Spindelflöte (Ger.). An organ-stop of reed-like quality, 8-, 4-, or 2-foot pitch.

Squilla (It.) (*squil'-la*). Little bell.

Squillante (It.) (*squil-lan'-teh*). Bell-like; ringing.

Stabile (It.) (*stah-bee'-leh*). Firm; steady.

Stac. Abbreviation of Staccato.

Staccatissimo (It.) (*stac-cah-tis'-see-mo*). As detached as possible. The sign for staccatissimo is a pointed dot over the note

Staccato (It.) (*stac-cah'-to*). Detached; cut off; separated.

Staff or **Stave.** The five lines with their enclosed spaces. Gregorian music is written on a staff of four lines.

Standard Pitch. See *Pitch.*

Ständchen (Ger.). See *Serenade.*

Stark (Ger.). Loud; strong.

Stave. See *Staff.*

Stem, Hals (Ger.), **Queue** (Fr.), **Gambo** (It.). The part of a note consisting of a vertical line; also called tail.

Stentato (It.) (*sten-tah'-to*), **Stentando** (*sten-tan'-do*) [from *stentare,* to labor]. A heavy emphasis combined with a dragging of the time.

Step. From one letter to the next; a degree. **Whole Step,** a whole tone; **Half Step,** half tone; **Chromatic Step,** chromatic half tone.

Sterbend (Ger.) (*stair-bent*). Dying; morendo.

Steso (It.) (*stay-so*). Extended. **Steso moto,** slow movement.

Stesso (It.) (*stes-so*). The same.

Sticcado (It.). Xylophone.

Stil (Ger.) (*steel*), **Stilo** (It.). Style; manner.

Stillgedacht (Ger.). Soft organ-stop with closed pipes; stopped diapason.

Stimmbildung. Voice formation; voice training.

Stimme (Ger.) (*stim'-meh*). (1) Voice. (2) Part. (3) Sound-post. (4) Organ-stop.

Stimmen (verb). To tune.

Stimmung. Pitch, tuning.

Stimmungsbild. "Voicing picture," *i. e.,* a short composition designed to "voice" or express some given mood or emotion, *e. g.,* "Warum," by Schumann.

Stinguendo (It.) (*stin-gwen'-do*) [from *stinguere,* to extinguish]. Fading away; becoming extinguished.

Stirato (It.) (*stee-rah'-to*), **Stiracchiato** (*stee-rak-ke-ah'-to*) [from *stirare,* to stretch]. Retarding the time.

Stop. (1) To press the finger on the string of violin, guitar, etc. **Double Stop,** pressing two strings at once. (2) (noun) A rank or set of organ-pipes. **Draw Stop,** the arrangement of levers by means of which the "wind" is admitted to the various ranks of pipes at will, called also register. **Foundation Stop,** one of 8-foot pitch. **Mutation Stop,** one sounding the major third or perfect fifth, or both, over the fundamental. **Solo Stop,** one with a tone quality suited to the rendition of melody.

Stracino (It.) (*strah-chee'-no*), **Stracicato** (*strah-chee-cah'-to*), **Stracicando** (*strah-chee-can'-do*), **Stracinando** (*strah-chee-nan'-do*). A drag, or slur; sliding from one note to another and at the same time slightly slackening the time.

Strain. Song, air, tune, or a part of one.

Strathspey. A Scotch dance in $\frac{4}{4}$ time.

Stravagante (It.) (*strah-vah-gan'-te*). Extravagant; fantastic.

Stravaganza (It.) (*strah-vah-gant'-sah*). A fantastic composition.

Streng (Ger.). Rigid; severe.

Strepito (It.) (*streh'-pee-to*), **con.** With noise; fury.

Strepitosamente (It.) (*streh-pee-to-sah-men'-teh*). Furiously.

Strepitoso (It.) (*streh-pee-to'-so*). Furious.

Stretta, Stretto (It.). "A throng." (1) Hurrying the time at the close. (2) In fugue, causing the voices to follow one another at less distance, so that the subject and answer are brought closer together.

Stridente (It.) (*stree-den'-teh*). Strident; noisy; impetuous.

String. Abbreviation for Stringendo.

String. Cords made of wire, catgut, or silk, used for musical instruments.

String Band. The violins, violas, violoncellos, and double bass, also spoken of collectively as the "strings" or the string quartet.

String Instruments. Those in which the tone is reproduced by the vibration of strings. They are classified as follows: 1st, strings plucked by the fingers—harp, guitar, etc.; 2d, strings struck by plectra—mandolin, zither, etc.; 3d, strings vibrated by means of a bow—violin, etc.; 4th, strings struck with hammers—pianoforte, dulcimer, etc.

String Quartet. A composition for two violins, viola, and violoncello.

String Quintet, Sextet, Septet, Octet are formed by combining the string instruments in various proportions.

Stringendo (It.) (*strin-jen'-do*). Hurrying the time.

Strisciando (It.) (*strish-e-an'-do*). Creeping; gliding.

Stromentato (It.). Instrumented; scored; orchestrated.

Stromento (It.) (*stro-men'-to*). Instrument.

Stromento di corda. String instrument.

Stromento di fiato or **di vento.** Wind instrument.

Stück (Ger.) (*stick*). A piece. **Concertstück,** concert piece. **Salonstück,** parlor piece.

Study, Étude (Fr.), **Studio** (It.). (1) A composition designed to facilitate the mastering of some special difficulty. (2) A name often given by modern writers to pieces analogous to the old toccata, *q. v.*

Stufe (Ger.) (*stoo'-feh*). A step; degree of the scale.

Stürmisch (Ger.). Stormy; furioso.

Suave (It.) (*soo-a'-veh*). Sweet.

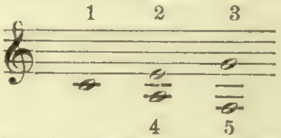
Suavemente (It.) (*soo-a-veh-men'-teh*). Sweetly.

Suavita (It.) (*soo-ah'-vee-ta*), **con.** With sweetness.

Sub-bass. An organ pedal-stop of 16- or 32-foot tone.

Sub-dominant. The 4th degree of the scale; not called sub-dominant because it is below the dominant, but because it is the same distance below the tonic that the dominant is above.

Sub-mediant. The 6th of the scale.



1. Tonic. 2. Mediant, *i. e.,* half-way to dominant. 3. Dominant. 4. Sub-mediant, *i. e.,* half-way to sub-dominant. 5. Sub-dominant.

Sub-octave. A coupler on the organ that pulls down the keys an octave below those struck.

Sub-principal. Open organ-stop, 32- and 16-foot pitch.

Sub-tonic. The leading note, 7th of the scale.

Subito (It.) (*soo-bee'-to*), **Subitamente.** Quickly. **Volti subito,** abbreviated **V. S.,** turn over quickly.

Subject. The theme of a fugue; any one of the themes of a sonata, rondo, etc.

Subordinate Chords. Those on the 2d, 3d, and 6th of the scale.

Suite (Fr.) (*sweet*). A set or series of movements. The suite originally consisted solely of dance tunes to which "airs" or movements, designated by the tempo terms, allegro, etc., were added. The classical suite contained: 1st, allemand; 2d, coranto; 3d, saraband; 4th, gigue, preceded by a prelude. Occasionally the gavotte, pavan, loure, minuet, etc., may be found with or in place of some of the above dances. According to the rule of the suite, all the movements had to be in the same key.

Suivez (Fr.) (*swee-vey*). Follow; a direction for the accompanist to follow the soloist.

Sujet (Fr.) (*soo-zhay*). Subject.

Sul, Sull, Sulla (It.). Upon; on; by; in violin music a passage to be played on a certain string is marked Sul E, or A, or D, or G, as the case may be.

Sul ponticello (It.). By the bridge; in violin playing, a direction to play with the bow close to the bridge.

Suonata. See *Sonata.*

Superfluous. Same as *Augmented.*

Super-octave. (1) An organ-stop of 2-foot pitch, same as fifteenth. (2) A coupler in the organ that pulls down the keys one octave above those struck.

Super-tonic. The 2d degree of the scale.

Super-dominant. The 6th degree of the scale.

Supplichevole (It.) (*sup-plee-kay'-vo-leh*), **Supplichevolmente** (*sup-plee-kay-vol-men'-teh*). Pleading; supplicating.

Suspension. Tying or prolonging a note from one chord into the following. See *Retardation.*

Süss (Ger.) (*sees*). Sweet.

Sussurando (It.) (*soos-soo-ran'-do*). Murmuring.

Sussurante (It.) (*soos-soo-ran'-teh*). Whisperingly.

Svegliato (It.) (*svehl-ya'-to*). Brisk; lively.

Svelto (It.) (*svel'-to*). Swift; quick; easy.

Swell Organ. A part of the organ enclosed within a box provided with shutters, which are opened and closed by a lever, called the swell-pedal, worked by the foot.

Symphony. See *Sinfonia.*

Symphonic. In the manner of a symphony.

Symphonic Ode. A combination of symphony and chorus, as Beethoven's Ninth Symphony, or Mendelssohn's Lobgesang.

Symphonic Poem. A modern name for an orchestral composition supposed to illustrate a poem or story.

Syncopation. A shifting of the accent, caused by tying a weak beat to a strong beat.

Syrinx. (1) Pandean Pipes, *q. v.* (2) Part of a hymn to Apollo sung in the Pythian games.

T

T. Abbreviation of Tasto, Tenor, Tempo, Tutti, Toe (in organ music)

Taballo (It.). Kettle-drum.

Tablature (Fr.) (*tab-lah-toor*), **Intavolatura** (It.), **Tablatur** (Ger.). An obsolete system of notation used for the lute principally; another form was used for the organ, harpsichord, etc.

Table (Fr.) (*tahbl*). The belly or sound-board.

Table Music. (1) Music intended to be sung by several people sitting around a table. (2) Music appropriate for entertainment during the pauses in the "serious" work of eating and drinking.

Tabor, Taboret, Tabret. A small drum, like a tambourine without the "jingles." It hung in front of the performer, who beat it with one hand and played a "pipe" or flageolet with the other.

Tacet (Lat.), **Tace** (It.) (*tah'-cheh*). Is silent, or be silent"; signifies that the instrument thus marked is silent during the phrase or movement; as **Tromboni tacent,** the trombones are silent.

Tafelclavier (Ger.). Square pianoforte.

Tafelmusik. Table music.

Tail. (1) Stem of a note. (2) The piece of wood to which the strings of the violin, etc. are attached at the base of the instrument.

Taille (Fr.) (*tah-ee*). The tenor voice or part.

Takt (Ger.). Time, as **Im Takt,** a tempo; measure, as **Ein Takt,** one measure (or bar); beat, as **Auftakt,** up beat.

Taktmässig. In time.

Taktstrich. A bar (line, not measure).

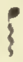
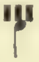
Talon (Fr.). The "frog" or heel of the bow.

Tambour (Fr.). (1) A drum. (2) A drummer.

Tambour de basque. Tambourine.

Tamboura, Tambura (also **Pandora**). An Eastern species of the lute.

Tambourin (Fr.) (*tam-boo-rang*). (1) A tabor. (2) A French rustic dance.

Tambourine. A small variety of drum consisting of a hoop of wood or metal about two inches in depth, with a head of parchment. Small circular plates of metal called jingles are inserted in pairs in holes in the hoop, strung loosely on wires. The tambourine is held in the left hand and struck with the fingers or palm of the right hand; used to accompany dancing in Spain, Italy, and Southern France; occasionally used in the orchestra in ballet music. The "roll" is indicated thus  The "jingle" 

Tamburo (It.). Drum; side drum.

Tamburone (It.) (*tam-boo-ro'-neh*). The great drum.

Tam-tam. Gong.

Tändelnd (Ger.) (*tehn-delnd*). Playful.

Tangent. The brass pin in the action of the clavichord that was forced against the string when the key was struck.

Tantino (*tan-tee-no*), very little.

Tanto (It.). So much; as much. **Allegro non tanto,** not so fast; lit., "fast, not too much."

Tanz (Ger.) (*tants*). Dance.

Tanzlieder. Songs to accompany dancing. See *Ballad.*

Tanzstücke. Dancing pieces.

Tanzweisen. Dancing tunes.

Tarantella (It.), **Tarantelle** (Fr.). A rapid dance in $\frac{6}{8}$ time; the name is derived from *tarantula* (the poisonous spider). The dance is popularly believed to be a remedy for the bite of this insect.

Tardamente (It.) (*tar-dah-men'-teh*). Slowly.

Tardando (It.) (*tar-dan'-do*). Slowing; retarding.

Tardato (It.) (*tar-dah'-to*). Made slower.

Tardo (It.) (*tar'-do*). Slow; dragging.

Tartini Tone. An undertone produced by the simultaneous vibration of two strings, etc., first observed by Tartini, the violinist. Called also a differential tone.

Tastatur (Ger.) (*tas-tah-toor*). **Tastatura** (It.) (*tas-tah-too'-ra*). Keyboard.

Taste (Ger.) (*tas'-teh*). A pianoforte or organ key; pedal key.

Tastenbrett (Ger.), **Tastenleiter.** Keyboard.

Tastiera (It.) (*tas-tee-eh'-ra*). Fingerboard of violin, guitar, etc. **Sulla Tastiera,** a direction in violin music to play with the bow near the fingerboard—the opposite of *Sul ponticello, q. v.*

Tasto (It.). A "touch." (1) A key. (2) A fret. (3) Touch. (4) Fingerboard. The preceding words from *Tastatur* are all derived from *Tasto.*

Tasto Solo. Literally, "key alone," *i. e.,* one key or note at a time. A direction in figured bass that the notes are to be played without chords, *i. e.,* unison or octaves.

Tattoo or **Taptoo.** The drumbeat ordering soldiers to retire for the night.

Technic, Technik (Ger.), **Technique** (Fr.). The purely mechanical part of playing or singing.

Technicon. A mechanism for strengthening the fingers and increasing their flexibility.

Techniphone. See *Virgil Clavier.*

Tedesco or **Tedesca, alla** (It.). In German style.

Tema (It.) (*teh'-mah*). Theme; subject; melody.

Temperament. The division of the octave. **Equal Temperament.** The modern system of tuning divides the octave into twelve equal parts, called semitones. **Unequal Temperament** (which was formerly used for all keyed instruments, and retained until quite recently for the organ) tuned the natural notes true, and distributed the superfluous interval among the "black" keys. The discovery of the art of equally tempering the scale lies at the foundation of modern music. Without it, the sudden excursions into remote keys would be impossible. Although we have lost something in purity of intonation, the loss is more than made up in the gain of twelve keys, all equally well in tune. Some enthusiasts, generally acousticians, express great dissatisfaction with our modern scale. A sufficient reply is, that the scale that satisfied the ears of, and made possible the music of the great writers from Bach to Beethoven, must of necessity be the best musical scale.

Tempestosamente (It.) (*tem-pes-to'-sa-men'-teh*). Impetuously.

Tempestoso (It.) (*tem-pes-to'-so*). Tempestuous.

Tempête (Fr.) (*tam-peht*). Tempest. A French dance—formerly fashionable—resembling a quadrille.

Tempo (It.). Time. "Tempo" is universally used to signify "rate of movement."

Tempo Indications—

Slow	Largo, Grave, Lento, Adagio.	Moderate	Andante, Moderato, Commodo.
Fast	Allegro, Presto.		

Words used to modify the above: *Poco,* a little. Before a word meaning *slow,* signifies an *increase* of speed, as *poco lento,* a little slow; before a word meaning *fast,* it signifies a *decrease* of speed, as *poco allegro,* a little fast. *Piu,* more. Before a word meaning *slow,* signifies a *decrease* of speed, as *piu lento,* slower; before a word meaning *fast,* it signifies an *increase* of speed, as *piu allegro,* faster. *Assai,* very. After a word meaning *slow,* decreases the speed, as *adagio assai,* very slow; after a word meaning *fast,* increases the speed, as *allegro assai. Molto,* much; has the same meaning as *assai.*

THE DIMINUTIVE *Etto*

Slow	Larghetto, a little faster than Largo. Adagietta, a little faster than Adagio.
Fast,	Allegretto, a little slower than Allegro.

THE SUPERLATIVE *Issimo*

Slow	Larghissimo, Lentissimo, Adagissimo,	As slow as possible.
Fast	Allegrissimo, Prestissimo,	Fast as possible.

THE DIMINUTIVE *Ino*

slow, Andantino, faster than Andante.

Andante means "going" [from *andare,* to go], therefore Andantino means "going a little." A large number of words are used in conjunction with the tempo indications that refer more to the manner or style of the performance than to the speed, as Appassionata, with passion; Vivace, with life.

The majority of these words are preceded by con, with; as

Con brio . . .	with vigor,	After words meaning fast.
Con calore . .	with warmth,	
Con fuoco . .	with fire,	
Con moto, etc. .	with motion,	
Con espressione .	with expression	After words meaning slow.
Con dolcezza .	with sweetness,	
Con dolore . .	with sadness,	
Con tristezza .	with sorrow,	

Tempo commodo. Convenient; easy movement.

Tempo di ballo. Dance time.

Tempo giusto. Strict; exact time.

Tempo marcia. March time.

Tempo ordinario. Ordinary; usual.

Tempo primo. First time, used after a ritard. or accel. to indicate a return to the original time.

Tempo rubato. See *Rubato.*

Tempo wie vorher (Ger.). Same as *Tempo primo.*

Temps (Fr.) (*tam*). (1) Time. (2) Beat.

Temps faible or **levé.** Weak beat; up beat.

Temps fort or frappé. Strong beat; down beat.

Tendrement (Fr.) (*tondr-mong*). Tenderly.

Tenendo il canto (It.). Sustaining the melody.

Teneramente (It.) (*teh-neh-ra-men'-teh*). Tenderly; delicately.

Tenerezza (It.) (*teh-neh-ret'-za*), **con.** With tenderness, delicacy.

Tenero (It.) (*teh'-neh-ro*). Tender; delicate.

Tenor, Tenore (It.), **Taille** or **Ténor** (Fr.). (1) The highest natural male voice. (2) In the old system of music, the cantus or plain song. (3) A common name for the viola. The word tenor is supposed to be derived from Lat., *teneo,* to hold, as it *held* the melody.

Tenor Clef. C clef on 4th line.

Tenor Violin. Viola.

Tenore buffo. A comic tenor singer.

Tenore di grazia. A "smooth-singing" tenor singer.

Tenore leggiero. A light tenor singer.

Tenore robusto. A vigorous, strong tenor singer.

Tenorino (It.) (*ten-o-ree'-no*). "Little tenor." Falsetto tenor.

Tenorist. A tenor singer; also viola player.

Tenoroon. (1) See *Oboe di caccia.* (2) Any organ-stop of 8-foot tone that does not go below middle C.

Tenuto (It.) (*teh-noo'-to*). Abbreviated **Ten.** Hold; a direction to sustain the notes for their full value. Sign

Tepidita (It.) (*teh-pee'-dee-ta*), **con.** With indifference.

Tepiditamente (It.) (*teh-pee-dee-ta-men'-teh*). Coldly; lukewarmly.

Tercet (Fr.) (*tehr-say*). A triplet.

Ternary Form. Rondo with three themes.

Ternary Measure. Simple triple time.

Tertian. A two-rank stop, sounding the major 3d and 5th in the third octave above the fundamental.

Terz (Ger.) (*terts*), (It.) **Terza.** Third.

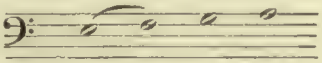
Terzetto (It.) (*tert-set'-to*). A vocal trio.

Terzflöte (Ger.). (1) A flute sounding a 3d above the written notes. (2) An organ-stop sounding the major 3d in third octave.

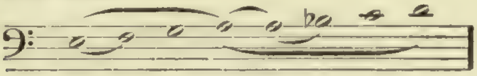
Tessitura (It.) (*tes-see-tu'-rah*). Texture. The general range of the voice included in a given song, etc.

Testo (It.) (*tehs'-to*). Text. (1) The "words" of any vocal composition. (2) The theme or subject.

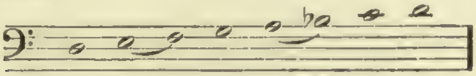
Tetrachord [from Gr., *tetra, chordon*]. Four strings; hence, a succession of four sounds. The tetrachord always consists of two whole tones and one half-tone. These intervals may be arranged in three ways. The oldest arrangement, called the Pythagorean tetrachord, began with the half-tone, thus:



It is generally supposed that the original four-string lyre (called the tetrachordon) was tuned to these sounds. The addition of another tetrachord, beginning with the highest note of this one, gives the scale of the heptachord, or seven-string lyre, thus:



This is called the scale of conjunct tetrachords, the A being the note common to both. The addition of a note *below* this scale, thus:



gives the original octave scale of the lyre. This scale is the normal Greek scale, called the Dorian. It is doubtless the origin of the modern minor scale. The tetrachord known as Hucbald's had the half-tone in the middle, thus: D E F G.

The *Hexachord scales* (*q. v.*) were formed from the tetrachord by adding one letter above and one below, thus:

C D E F G A.

In the modern major scale the half-tone lies between the third and fourth letters of the tetrachord, thus: C D E F, and the scale consists of two of these tetrachords separated by a whole tone.

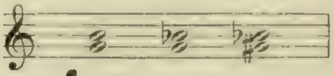
Tetrachordal System. The original name of the *Tonic Sol-fa, q. v.*

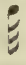
Theil or **Teil** (Ger.). A part (portion, not "voice").

Theme, Thème (Fr.) (*tehm*), **Thema** (Ger.) (*teh-ma*). The subject of a fugue; one of the subjects of a sonata or rondo. The subject of a set of variations. The "cantus" to which counterpoint is added.

Theorbo, Théorbe (Fr.). A large variety of lute.

Third. An interval including three letters, and, if major, two whole tones; if minor, three half-tones; if diminished, two half-tones:



Thirty-second Note 

Thorough Bass, Figured Bass, Continued Bass. A system of musical short-hand originally; now used as a means of teaching harmony.

Threnody [Gr. *threnos*]. A song of mourning; dirge.

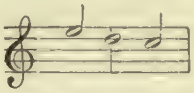
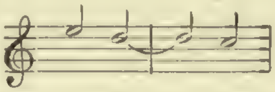
Thumb Position. Violoncello music; sign , the thumb is laid across the strings, making a temporary bridge.

Tibia (Lat.). The "shinbone." Latin name for the flute, which was originally made from the bone, the name of which it bears.

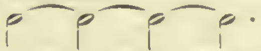
Tibia Utricularis. Bagpipe.

Tibicen (Lat.). A flute player.

Tie, Fascia (It.), **Bindebogen** (Ger.), **Liaison** (Fr.). A curved line joining two notes on the same degree. The first note is sounded, the second is "held." In old editions, in place of the tie, it was customary to write a single note on the bar-line, equal in value to the two notes that in modern practice are tied. Thus:

 for 

Any number of notes may be tied. The sign must be repeated for each one, thus:



The first note is struck, but the sound is prolonged until the time value of all has expired.

Tief (Ger.). Deep; low.

Tierce. (1) A third. (2) An organ-stop. See *Terz.*

Tierce de picardie (Fr.). The major 3d in place of the minor in the final chord of a piece in the minor key. At one time this manner of ending was the rule.

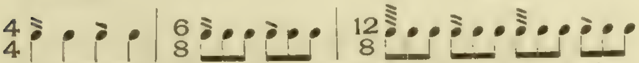
Tierce Position. A common chord with root in bass and third at top.

Timbale (Fr.), **Timballo** (It.). Kettle-drum.

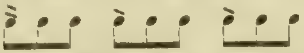
Timbre (Fr.) (*tambr*). Quality of tone. In German *Klangfarbe*, for which *Clangtint* has been proposed as an English equivalent.

Timbrel. Tambourine.

Time. (1) The division of music into portions marked by the regular return of an accent. All varieties of time are founded on two units—the Binary = 1̀ 2, and Ternary = 1̀ 2 3. Time signatures for the most part are formed from figures written like fractions, the upper figure giving the rhythmic units and the number of times the value of the note indicated by the lower figure occurs in the measure. Time is Simple Binary when the upper figure is 2; Simple Ternary, when the upper figure is 3. Compound times are formed by adding together two or more of the time units. When the number of accents resulting from this combination are *even*, it is called Compound Common time; when they are odd, Compound Triple time. Simple Duple time is indicated by this sign 𝄵. As now used, it always means the value of a whole note in the measure, and is called Alla Capella time. Like all duple times, it must have but one accent in the measure, no matter how the time value of the measure may be divided. The first compound of Duple time, viz., $\frac{4}{4}$ time, is often marked 𝄴 and is called Common time, under the impression that the sign is the letter C, whereas it is the old sign for Imperfect time, viz., a broken circle, and originally meant two beats in the measure. Three beats was called Perfect time; the sign was O. With the exception of the times with 4 for the upper figure, all the compound times are multiples of the ternary unit, as $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{4}$, $\frac{12}{8}$, $\frac{12}{16}$, etc., Compound Common; $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$, Compound Triple. The accents in compound times are determined by the number of units in the measure. The first is the strongest, third next, the second is weak, the fourth weaker.



In Compound Triple, the second and third are both weak.



Timidezza (It.) (*tee-mee-det'-za*), **con.** With timidity.

Timorosamente (It.) (*tee-mo-ro-sa-men'-teh*). Timorously.

Timoroso (It.) (*tee-mo-ro'-so*). Timorous; hesitating.

Timpani (It.) (*tim'-pa-nee*). Kettle-drums. Abbreviated **Timp.**

Timpanista (It.). Player on the kettle-drums.

Tirade (Fr.) (*tee-rad*). A rapid run or scale passage.

Tirasse (Fr.) (*tee-rass*). A pedal keyboard that "draws down" the manual keys.

Tirata (It.) (*tee-rah'-tah*). See *Tirade.*

Tirato (It.), **Tiré** (Fr.) (*tee-reh*). "Drawn" bow, *i. e.*, down bow.

Toccata (It.) (*tok-kah'-tah*) [touched, from *toccare*, to touch]. (1) A prelude or overture. (2) A brilliant composition resembling somewhat the modern "Étude" for piano or organ.

Toccatina (It.) (*tok-kah-tee'-nah*). A little toccata.

Toccato (It.). A bass trumpet part.

Todtenmarsch (Ger.) (*tote'-ten marsh*). Funeral march.

Ton (Ger.), **Ton** (Fr.). Tone; sound; pitch; scale.

Tonal Fugue. A fugue in which the answer is slightly changed to avoid modulation.

Tonality. Character or quality of tone; key.

Tonart (Ger.). Key.

Tonbildung. Tone production.

Tondichter. Tone poet.

Tondichtung. Tone poem.

Tone. (1) Sound. (2) Quality of sound. (3) Interval of major second. (4) A Gregorian chant.

Tongue. (1) See *Reed.* (2) (verb) To interrupt the sound of a wind instrument by raising and lowering the tip of the tongue, as in the act of pronouncing the letter T. **Double-tonguing** is produced by a like action of the tip and the middle of the tongue; **Triple-tonguing,** by the tip, the middle, and the tip.

Tonkunst. Tone art; music.

Tonkünstler. Composer; artist in tone.

Tonic. The keynote of a scale, whether major or minor.

Tonic Chord. The common chord of which the tonic is the root.

Tonic Secion. That part of the sonata or rondo that is the principal key; the first theme.

Tonic Sol-fa. A system of musical notation in which the syllables doh, ray, me, fah, soh, lah, te, with certain modifications, are used in place of notes, staff, clefs, and all the ordinary characters of musical notation. The Tonic Sol-fa is based on the assumption, amply proved by experience, that the mental association between a succession of sounds and a succession of syllables helps materially to fix the former succession in the memory. The principle of the Tonic Sol-fa system is as old as the time of Guido; the modern development of it originated with Miss Sarah Ann Glover, of Norwich, England, in 1812, and was perfected by the Rev. John Curwen about thirty years later.

Tonleiter. Tone ladder; scale.

Tonsetzer. Composer; tone setter.

Tonstück. Tone piece; composition.

Tonstufe. Tone step; a degree in the scale.

Tostamente (It.) (*tos-tah-men'-teh*). Quickly.

Tostissimo (It.) (*tos-tis'-see-mo*), **Tostissamente** (*tos-tis-sah-mah-men'-teh*). Fast as possible.

Tosto (It.). Quick. **Piu tosto,** faster.

Touch. (1) The resistance of the keys of the pianoforte or organ. (2) The manner in which a player strikes the keys.

Touche (Fr.) (*toosh*). Digital; key; fret; fingerboard.

Toucher (Fr.) (*too-shay*). To "touch"; play the pianoforte.

Toujours (Fr.) (*too-zhoor*). Always; as, Toujours piano, always soft.

Tradotto (It.) (*trah-dot'-to*). Transcribed; arranged.

Tragen der Stimme (Ger.). Carrying of the voice. See *Portamento.*

Trainé (Fr.) (*tray-nay*). Slurred; legato.

Trait (Fr.) (*tray*). A run; passage; sequence.

Tranquillamente (It.). Quietly; composedly.

Tranquillita, con (It.). With tranquillity.

Tranquillo (It.). Tranquil; quiet.

Transcription. The arrangement of a vocal composition for an instrument, or of a composition for some instrument for another.

Transient Modulation. A short excursion into a non-related key.

Transition. (1) An abrupt modulation. (2) The connecting passages between the themes of a rondo or sonata.

Transpose. To change the key of a composition to one higher or lower.

Transposing Instruments. Instruments whose sounds do not correspond with the written notes; as horns, clarionets, trumpets, etc.

Transverse Flute. See *Flute.*

Trascinando (It.) (*trah-shee-nan'-do*). Dragging; retarding.

Trattenuto (It.) (*trat-teh-noo'-to*). Held back; retarded.

Trauermarsch (Ger.). Funeral march.

Traurig (Ger.) (*trou'-rig*). Mournful; sad.

Traversflöte (Ger.). See *Flute.*

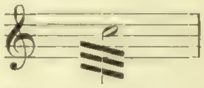
Tre (It.) (tray). Three.

Tre corde. Three strings, used in pianoforte music to signify a release of the una-corda pedal.

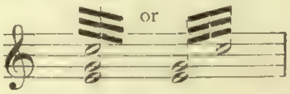
Treble. (1) The highest part in vocal music for mixed or female voices. (2) The G clef on second line. (3) The first violin in quartet, and the flute, oboe, and clarinet in the orchestra generally.

Treibend (Ger.). Hastening; accelerando.

Tremando (It.) (*treh-man'-do*), **Tremolando** (It.) (*treh-mo-lan'-do*), **Tremolo** (It.) (*treh'-mo-lo*). Abbreviation **Trem.** The rapid reiteration of a note or chord. In music for string instruments written thus:



In pianoforte music:



Tremoloso (It.) (*treh-mo-lo'-so*). Tremulously.

Tremulant, Tremolante (It.), **Tremblant** (Fr.) (*trom-blont*). A mechanism in the organ that causes the sound to waver.

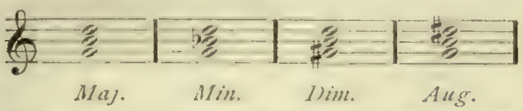
Tremulieren (Ger.). To trill or to sing. See *Vibrato.*

Trenchmore. An old English dance in $\frac{6}{8}$ time.

Trenise (Fr.). A figure in the quadrille.

Très (Fr.) (*tray*). Very; as, **Très vite,** very fast.

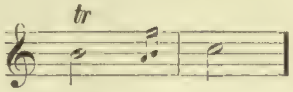
Triad. A chord of three sounds; a common chord, consisting of root, 3d major or minor, and 5th. If the 5th is diminished, it is called a diminished triad; if augmented, an augmented triad.



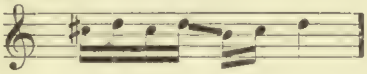
Triangle. A pulsatile instrument, consisting of a steel rod bent into an equilateral triangle. Struck with a small steel rod, it gives a very clear penetrating sound.

Trill, Trillo (It,). **Trille** (Fr.), **Triller** (Ger.). The trill, or shake, is the rapid iteration of the written note and the note above, indicated by the sign, *tr*——— The trill continues to the end of the waved line. The oldest form or trillo was a mere repetition of a tone. The oldest form of the modern shake was held to be derived from appoggiaturas and their resolutions. Until the time of Beethoven, the trill beginning with upper auxiliary note was most generally used. However, the present method of beginning with the principal tone was gradually gaining the attention of writers.

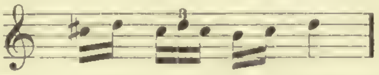
The trill is generally finished with a turn. The after-turn is usually written out at the close of the trill, but whether or not this be so, the trill is not complete without this closing beat:



To make the trill symmetrical with an after-turn, an additional tone is inserted, just before the close, otherwise there will be a break between the last and the next to the last beats; thus:

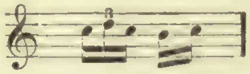


This gap beween D and B is filled by the insertion of an additional principal tone, which will make the next to the last beat contain three tones (a triplet); thus:



This makes a satisfactory close to a trill, the two beats (five notes) making a complete turn of quintuplet form.

Many writers call this (quintuplet) the turn of the trill, but properly speaking the after-turn of the trill is only the last beat, the triplet preceding being a real part of the trill. From this it will be seen that the beats of a trill may be either twofold or threefold, and the smallest complete trill, according with the modern acceptation of the correct form of the embellishment, would be with two beats, five notes; thus:



The rapidity of a trill is reckoned by the number of beats, not by the number of tones, sounded within a given note's time. The trill upon a long note has no positive number of beats, this being decided, in case there is no particular accompanying figure, by the character of the composition and also measurably by the ability of the interpreter. The after-turn, however, should always be played in the same time as the trill, regardless of the size of note used for its representation in the notation.

Trinklied (Ger.). Drinking song.

Trio (It.) (*tree-o*). (1) A composition for three voices or instruments. (2) One of the parts of a minuet or march, etc. The origin of its application is very uncertain.

Triole (Ger.), **Triolet** (Fr.). A triplet.

Triomphale (*tree-om-fal*), **Triomphant** (Fr.) (*tri-om-font*), **Trionfale** (*tree-on-fah'-leh*), **Trionfante** (It.) (*tree-on-fan'-teh*). Triumphant; triumphal.

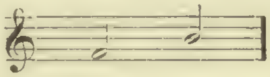
Triple Counterpoint. One so contrived that the three parts may change places, each one serving as bass, middle, or upper part.

Triplet, Triole (Ger.), **Triolet** (Fr.), **Tripla** (It.), or **Tripola.** Three notes played in the time of two of the same value.

Triple Time. See *Time.*

Tristezza (It.) (*tris-tet'-za*), **con.** With sadness; sadly.

Tritone [Lat., *tritonus*, three tones], **Triton** (Fr.), **Tritono** (It.). The interval of the augmented 4th, as:



Trois (Fr.) (*tro-a*). Three.

Trois temps. Triple time.

Troll [from Ger., *trollen*, to roll about]. (1) (verb) To sing a catch or round. (2) (noun) A catch or round.

Tromba (It.). Trumpet; a brass instrument of piercing, brilliant tone quality.

Tromba marina (It.). Marine trumpet.

Trombetta (It.). A small trumpet.

Trombone, Posaune (Ger.). (1) A brass instrument with a sliding tube, by means of which the pitch may be varied. Three trombones are used in the modern orchestra, viz., alto, tenor, and bass. A smaller trombone formerly used was called the Descant Trombone. (2) A reed stop of 8-, 16-, or 32-foot pitch in the organ.

Trommel (Ger.). Drum.

Trompe (Fr.). Hunting horn.

Trompe de bearn. Jew's-harp.

Trompette (Fr.). Trumpet.

Troppo (It.). Too much. **Allegro non troppo,** "Allegro," not too much.

Troubadour, Trouvère (Fr.), **Trovatore** (It.). The poet musicians of the eleventh century, in southern France, Italy, and Spain. The troubadours originated in Provence. From thence their "gentle art," or "gay science," as it was called, spread over Europe.

Trübe (Ger.) (*tree'-beh*). Gloomy; dismal.

Trumpet. See *Tromba.*

Tuba (Lat.). (1) Trumpet. (2) A bass instrument of the saxhorn family, frequently used with, or in place of, the bass trombone.

Tuba mirabiles (Lat.). Tuba "wonderful." A reed-stop in the organ with heavy wind pressure, 8- or 16-foot tone.

Tumultuoso (It.) (*too-mul-too-o'-so*). Agitated; tumultuous.

Tune. (1) Air; melody. (2) Just intonation.

Tuner. One who adjusts the sounds of an instrument to the standard and relative pitch.

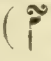
Tuono (It.). (1) Sound. (2) Mode.

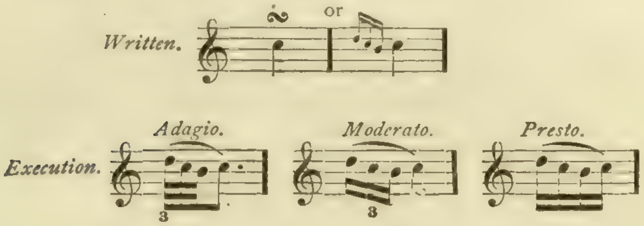
Turca, alla (It.). In the Turkish manner.

Turkish Music or **Janissary Music.** Drums, cymbals, gongs, etc., to produce noise.

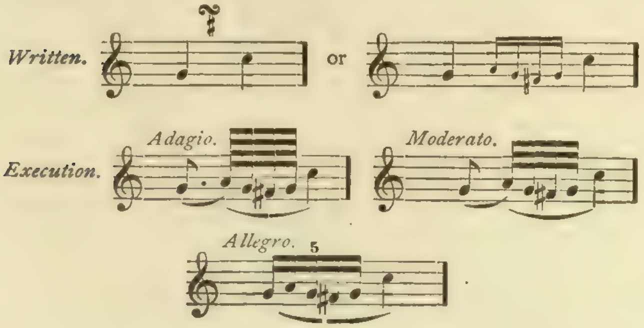
Turn. (Abridged from Russell's "Embellishments of Music.")

The Turn partakes in its delivery somewhat of the character of the composition in which it appears, and should be played (or sung), according to Louis Köhler, broad in slow tempo, light and flowing in brighter movements, and always legato. It may be broadly divided into four classes:

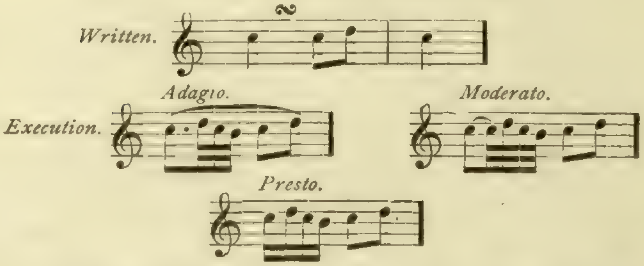
1. The symbol ∾ placed over the note (), or the note preceded by the embellishment written in full.



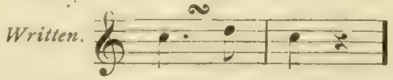
2. A turn between two notes on different degrees (or four small notes between).



3. A turn between two notes of similar pitch.



4. The turn after a dotted note. The delivery of this turn is the same as the third class in its effect, since the dot is simply another way of writing a second similar note.



An exception to this fourth rule is made if the dotted note with turn directly precedes a close (possibly forming part of the cadence) and is followed by two notes of equal value leading up or down to the closing notes of the phrase.

Tutta (It.). **All. Con tutta forza.** With full power.

Tutti (It.) (*too-tee*). In scores, a notification to all the performers and singers to take part.

Tuyau (Fr.). Pipe.

Tuyau d'orgue. Organ pipe.

Tuyau à anche. Reed pipe.

Tuyau à bouche. Flue pipe.

Twelfth. An organ stop sounding the 12th above the diapason.

Tympani. See *Timpani.*

Tyrolienne (Fr.) (*tee-rol-yen*). (1) A Tyrolese song for dancing. (2) Tyrolese song with yodel.

U

U. C. Abbreviation of Una corda, one string.

Übergang (Ger.) (*e'-ber-gangk*). Passage; transition; modulation.

Übung (Ger.) (*e'-boonk*). Exercise; study; practice.

Uguale (It.) (*oo-gwah'-leh*). Equal.

Ugualmente (It.) (*oo-gwahl-men'-teh*). Equally; evenly.

Umfang (Ger.) (*oom-fangk*). Compass.

Umore (It.) (*oo-mo'-reh*), **con.** With humor.

Umstimmung (Ger.) (*oom-stim-moonk*). The change of the pitch of a brass instrument by the addition or change of "crooks"; the change of the pitch of kettle-drums.

Un (It.) (*oon*), **Una** (*oo'-nah*), **Uno** (*oo'-no*). One; as, **Una voce,** one voice.

Un or **Une** (Fr.) (*ong, oon*). One.

Unda maris (Lat.). "Wave of the sea." The vox celestis, an organ-stop, 8-foot pitch, with a tremulous tone.

Unessential Dissonances. Those that occur by suspension, the essential dissonances being the 7th and 9th, and, according to some authorities, the 11th and 13th over the dominant.

Unessential Notes. Passing and changing notes.

Ungarisch (Ger.). Hungarian.

Ungeduldig (Ger.). Impatiently.

Ungestüm (Ger.). Impetuous; con impeto.

Unison. Sounds consisting of the same number of vibrations per second. The term "unison passage" is applied to vocal or instrumental parts in the octave also.

Unisono (It.) (*oo-nee-so-no*). Unison.

Unisson (Fr.) (*oo-nis-song*). Unison.

Un poco (It.). A little.

Un pochino (It.) (*po-kee'-no*), **Un pochettino** (*po-ket-tee'-no*). A very little.

Unruhig (Ger.) (*oon-roo'-ig*). Restless.

Unschuldig (Ger.) (*oon-shool-dig*). Innocent.

Up bow. In violin playing, the motion of the bow from the point to the nut. The sign is ∨ ; the down bow ⊓.

Ut (Fr.) (*oot*). The note C; the first of the Aretinian syllables, changed in Italy to *do,* a better vowel sound for solfeggio.

Ut (Lat.). As; like. **Ut supra,** as before.

V

V. Abbreviation of Violino, Voce, Volta.

V-cello. Abbreviation of Violoncello.

Vla. Abbreviation of Viola.

Va (It.). Go; as, **Va crescendo,** go on getting louder.

Vacillando (It.) (*vat-chil-lan'-do*). "Vacillating." A direction to play without strict regard to time.

Vago (It.). Vague; dreamy.

Valse (Fr.) (*vals*), **Valce** (It.) (*val-cheh*). Waltz; a dance of German origin in ¾ time.

Valse à deux temps (Fr.) (*doo tomp*). A species of waltz with two steps to each measure.

Value. The value of a note or rest is its relative duration, the standard being the whole note or rest, which may be divided into half, quarter, eighth, sixteenth, thirty-second notes, etc. The value of a note is increased one-half by placing a dot after it; a second dot adds to its value an amount equal to half that of the first. The absolute value of a note depends upon the tempo, *i. e.*, rate of movement of the piece in which it occurs.

Valve. See *Piston.*

Variante (Fr.) (*vah-ree-ongt*). A variant; other reading.

Variations, Variationen (Ger.) (*fah-ree-a-tse-o'-nen*), **Variazioni** (It.) (*va-ree-at-zee-o'-nee*). Melodic, rhythmic, and harmonic modifications of a simple theme, each one more elaborate than the last.

Varie (Fr.) (*vah-ree*), **Variato** (It.) (*var-ya'-to*). Varied; with variations.

Varsovienne (Fr.) (*var-so-vee-en*), **Varsovianna** (It.) (*var-so-vee-an'-na*). A dance in $\frac{3}{4}$ time resembling the mazurka, invented in France.

Vaudeville (Fr.) (*vode-veel*). A light operetta consisting of dialogue interspersed with songs; the name is said to come from Vaux de Vire in Normandy.

Veemente (It.) (*veh-eh-men'-teh*). Vehement; forceful.

Veemenza (It.) (*veh-eh-men'-tza*), **con.** With vehemence.

Velato (It.) (*veh-lah'-to*), **Voce velato,** a veiled voice, *i. e.*, lacking in clearness and resonance.

Vellutata (It.) (*vel-loo-tah'-tah*). Velvety; smooth.

Veloce (It.) (*veh-lo'-cheh*). Rapid; swift.

Velocissimamente (It.) (*veh-lo-chis-see-ma-men'-teh*). Very swiftly.

Velocissimente (It.) (*veh-lo-chis-see-men'-teh*). Swiftly.

Velocita (It.) (*veh-lo'-chee-tah*), **con.** With rapidity.

Ventage. The holes in the tubes of wind instruments, the opening or closing of which by the finger-tip or by valves worked by keys alters the pitch by varying the sounding length of the tube.

Ventil. (1) Valve; piston. (2) In the organ a contrivance for cutting off the wind from a part of the organ.

Venusto (It.) (*veh-noos'-to*). Graceful; fine.

Veränderungen (Ger.) (*fer-an'-de-roong-en*). Variations.

Vergnügt (Ger.) (*fehr-gneegt'*). Pleasant; cheerful.

Verhallend (Ger.). See *Morendo.*

Verlöschend (Ger.) (*fehr-lesh'-end*). See *Morendo.*

Vermittelungsatz (Ger.) (*fehr-mit'-tel-oonk-sotz*). A subsidiary part; episode in sonata, etc.

Verschiebung (Ger.) (*fehr-shee'-boonk*), **mit.** Use "soft pedal."

Verschwindend (Ger.) (*fehr-shwin'-dend*). Dying away.

Versetzung (Ger.) (*fehr-set'-soonk*). Transposition.

Verspätung (Ger.) (*fehr-spay'-toonk*), **Verweilend** (*fehr-wei'-lent*), **Verzögernd** (*fehr-tseh'-gernt*). Delaying; retarding.

Verve (Fr.) (*vehrv*). Spirit. **Avec verve,** with spirit.

Verzweiflungsvoll (Ger.) (*fehr-tsvy'-floonks-foll*). Lit., full of desperation. Despairingly.

Vezzoso (It.) (*vets-so'-so*), **Vezzosamente** (*vets-so-sa-men'-teh*). Beautiful; graceful; gracefully.

Vibration. The rapid motion to and fro that produces the phenomena of sound by setting up a wave-motion in the air.

Vibrato (It.) (*vee-brah'-to*), **Vibrante** (*vee-bran'-teh*). "Vibrating" with strong, "intense" tone; vocal music, heavy accent in piano playing.

Viel (Ger.) (*feel*). Much; many.

Vielle (Fr.) (*vee-el'*). Rote; hurdy-gurdy.

Vier (Ger.) (*feer*). Four.

Vierstimmig. Four-voiced. **Vierfach,** fourfold.

Vif (Fr.). Lively.

Vigorosamente (It.) (*vee-go-ro-sa-men'-teh*). Vigorously; boldly.

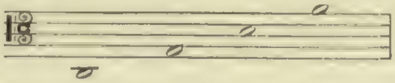
Vigoroso (It.) (*vee-go-ro'-so*). Vigor; force.

Villancico (Sp.) (*veel-lan'-thee-co*). Originally a species of song or madrigal, later a motet sung in church at certain services.

Villanella (It.). An ancient Italian folk-song.

Viol. The precursor of the violin. Viols were made in sets of six called a "chest of viols"; the smallest was about the size of the modern viola, and all were provided with frets.

Viola. The alto violin, generally called the tenor. The viola is slightly larger than the violin, and has four strings tuned as follows:



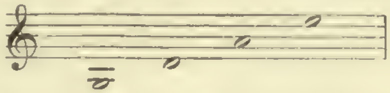
Music for it is written with the C clef on the third line.

Viola da braccia (arm viola), **Viola da gamba** (leg viola), **Viola da spalla** (shoulder viola), **Viola pomposa.** Obsolete varieties of the viola family. The last was the invention of J. S. Bach.

Viole (Fr.). Viola.

Viole d'amor (Fr.) (*d'ah-moor*), **Viola d'amore** (It.) (*d'ah-mo-reh*). A variety of the viola with wire sympathetic strings in addition to the usual gut strings.

Violin, Violon (Fr.), **Violino** (It.), **Fiddle, Geige** (Ger.). The words "violin" and "fiddle" both come from the Latin *vitula* or *fitula*, a mediæval form of string instrument played with a bow. The violin has four strings, tuned as follows:



The strings are of gut, the lowest, or G string, covered with thin wire.

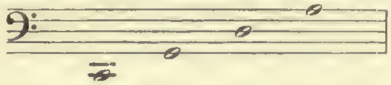
Violin Clef. The G clef 𝄞 on the second line.

Violina. A 4-foot organ-stop with string-like tone.

Violino principale (It.) (*prin-chee-pah'-leh*). The sôlo violin, or leader of the violins.

Violino ripieno. A violin part only used to fill up the tutti.

Violoncello (It.). The "little violone." The violoncello has four strings of gut, tuned an octave below the viola:



The C and G strings are covered with wire.

Violonar (Fr.). Double bass.

Violonaro (Fr.). See *Octo Bass.*

Violone (It.). The double bass, *q. v.*

Virgil Clavier. A soundless keyboard for practice.

Virginal. A small instrument of the harpsichord family.

Virtuoso (masc.) (It.) (*vir-too-o'-so*), **Virtuosa** (fem.) (*vir-too-o'-sah*). An eminent skilled singer or player. The word was formerly used in the same sense as "amateur."

Virtuos (Ger.), **Virtuosin** (fem.) (Ger.), **Virtuose** (Fr.). Virtuoso.

Vista (It.). Sight. **A prima vista,** at first sight.

Vistamente (It.) (*vis-tah-men'-teh*), **Vitamente** (It.) (*vee-tah-men'-teh*), **Vive** (Fr.) (*veev*), **Vivente** (It.) (*vee-ven'-teh*), **Vivido** (It.) (*vee'-vee-do*), **Vivezza** (*vee-vet-za*), **con.** Lively; briskly; with animation; vividly.

Vivace (It.) (*vee-vah'-cheh*), **Vivacemente** (*vee-vah-cheh-men'-teh*), **Vivacita** (*vee-vah'-chee-tah*), **con, Vivacezza** (*vee-vah-chet'-zah*). Lively; rapid; with animation; with vivacity.

Vivacissimo (*vee-vah-chis'-see-mo*). Very lively and fast.

Vivo (It.) (*vee-vo*). Alive; brisk.

Vocal. Belonging to the voice; music meant to be sung or well designed for singing.

Vocalion. A variety of reed organ in which the quality and power of the tone is much modified by resonators.

Vocalise (Fr.) (*vo-cal-ees*), **Vocalizzi** (It.) (*vo-cah-lit'-zee*). Vocal exercises.

Vocalization. (1) The manner of singing. (2) The singing of studies—solfeggio—to one or more vowel sounds.

Voce (It.) (*vo-cheh*). The voice.

Voice. (1) The sound produced by the human organs of speech. (2) A part in a polyphonic composition. There are three well-marked varieties of the male and female voice. Male voices are divided into bass, baritone, and tenor; the analogues in the female voice are alto, mezzo soprano, and soprano.

Voicing. Regulating the quality and power of the tone of organ-pipes.

Voix (Fr.) (*vo-a*). Voice.

Voix celeste (Fr.). Vox angelica.

Volante (It.) (*vo-lan'-teh*). "Flying." The rapid, light execution of a series of notes.

Volkslied (Ger.) (*folks-leed*). Popular song.

Voll (Ger.) (*foll*). Full.

Volonté (Fr.) (*vo-lon-teh*), **A volonté.** At will; a piacere.

Volta (It.). Turn. **Una volta,** first turn or first time.

Volti (It.) (*vol'tee*) (verb). Turn. **Volti subito,** abbreviated V. S., turn over (the page) rapidly.

Voluntary. An organ solo before, during, or after church service, frequently extemporary.

Vordersatz (Ger.) (*for'-der-sots*). Principal theme; sonata.

Vorspiel (Ger.) (*for-speel*). Prelude; overture; introduction.

Vox (Lat). Voice.

Vox celestis, Vox angelica. See *Unda maris.*

Vox humana. An organ-stop imitating the human voice. (Fr. *Voix humane*).

Vuide (Fr.) (*voo-eed*), **Vuoto** (It.) (*voo-o-to*). Open. **Corde vuide, Corda vuide,** open string, *i.e.,* a string of instruments of violin family sounded without being touched by the finger.

W

Waits, Waytes, Waightes. Watchmen who "piped the hours" at night on a species of hautboy called a wait, or shawm. In modern times "Christmas waits" are parties of singers who go from house to house collecting pennies on Christmas Eve.

Waldflöte (Ger.) (*volt-flay-teh*). Forest flute; a 4-foot open organ-stop. **Waldquinte** is a 12th with the same tone quality.

Waldhorn (Ger.). Forest horn; hunting horn; the French horn without valves.

Waltz. See *Valse.*

Walze (Ger.) (*vol'-tseh*). A run, alternately ascending and descending; a "roller."

Wankend (Ger.). Hesitating.

Wärme (Ger.) (*vehr'-meh*). Ardor; warmth.

Wehmut (Ger.) (*veh'-moot*). Sadness.

Wehmütig (Ger.). Sad; melancholy.

Weich (Ger.). Weak; soft; minor.

Weinend (Ger.). Weeping; lamenting.

Well-tempered (**Wohltemperirtes**) **Clavier** (Ger.). A title given by Bach to a set of preludes and fugues in all the keys. See *Temperament.*

Wenig (Ger.). Little; un poco.

Whistle. A small flue-pipe or flageolet; the first step in advance of the pandean pipe, *i. e.,* a tube blown across the top.

Whole Note. 𝅝

Whole Step. A whole tone.

Wie (Ger.). As; the same. **Wie vorher,** as before.

Wiederholung (Ger.) (*wee-dehr-ho'-loonk*). Repetition.

Wiegenlied (Ger.) (*wee'-gen-leed*). Cradle song; berceuse.

Wind Band. (1) The wind instruments in the orchestra. (2) A band composed of wind instruments only, called also a harmony band.

Wolf. (1) The dissonant effect of certain chords on the organ or pianoforte tuned in unequal temperament. See *Temperament.* (2) Certain notes on the violin or other bow instruments that do not produce a steady, pure tone.

Wood-stops. Organ-stops with wooden pipes.

Wood-wind. The flute, oboe, clarionet, and fagotto in the orchestra.

Wuchtig (Ger.). Weighty; emphatic.

Würde (Ger.). Dignity. **Mit Einfalt und Würde,** with simplicity and dignity.

Wütend (Ger.). Raging; furioso.

X Y Z

Xylophone, Strohfiedel (Ger.), **Claquebois** (Fr.), **Gigelira** (It.). An instrument consisting of strips of wood graduated to produce the diatonic scale. They are supported on ropes of straw, etc., and are struck by hammers held one in each hand. An ingenious form of the xylophone is found in Africa, called the marimba. From Africa it was brought to South America, where it has been greatly enlarged by the Negroes of Guatemala.

Yodel, Jodel, Jodeln. See *Jodeln.*

Zampogna (It.) (*zam-pone'-ya*). A bagpipe; also a harsh-toned species of hautboy.

Zapateado (Sp.) (*tha-pah-te-a'-do*). "Stamping." A Spanish dance in which the rhythm is marked by stamping.

Zarabanda (Sp.) (*tha-ra-ban'-da*). See *Saraband.*

Zart, Zärtlich (Ger.). Tender; tenderly; suave.

Zartflöte (Ger.). A soft-toned flute in the organ.

Zeitmass (Ger.). Tempo.

Zelo (It.) (*zeh'-lo*). Zeal; earnestness.

Zelosamente (It.) (*zeh-lo-sah-men'-teh*). Earnestly.

Zeloso (It.) (*zeh-lo'-so*) . Zealous; energetic.

Ziemlich (Ger.) (*tseem'-lich*). Moderately. **Ziemlich langsam,** moderately slow.

Ziganka. A Russian peasant dance in $\frac{2}{4}$ time.

Zimbalon, Cymbal, Czimbal. The Hungarian dulcimer.

Zingaresca (It.) (*zin-gah-res'-ca*), **Zigeunerartig** (Ger.) (*tsee-goy'-ner-ar-tig*). In Gypsy style.

Zinke (Ger.). Cornet; an obsolete variety of hautboy.

Zither (Ger.) (*tsit'-ter*). A string instrument consisting of a shallow box over which pass two sets of strings—one set of gut for the accompaniment, the other, of steel and brass, pass over a fretted fingerboard; on these the melody is played. The notes are stopped by the left hand, and the melody strings are struck by a plectrum attached to a ring on the thumb of the right hand; the accompaniment is played by the first, second, and third fingers of the right hand.

Zitternd (Ger.). Trembling.

Zögernd (Ger.). Hesitating; retarding.

Zoppo (It.). Lame. **Alla zoppo,** halting; limping; syncopated.

Zukunftsmusik (Ger.). Music of the future. The music of Wagner and his disciples is thus called by both friend and enemy, but with different meanings.

Zunehmend (Ger.). Crescendo.

Zurückhaltend (Ger.) (*tsoo-reek'-hal-tend*). Retarding.

Zwischensatz (Ger.). An episode.

Zwischenspiel (Ger.). "Between play"; interlude.

BIOGRAPHICAL DICTIONARY OF MUSICIANS

WITH PRONOUNCING TABLES

REVISED AND ENLARGED BY ARTHUR ELSON

A GUIDE TO THE PRONUNCIATION OF FOURTEEN LANGUAGES

(Note.—Letters not included are to be pronounced as in English. In general, and in most languages, accented vowels are long.)

1. GERMAN.

a—like a in far.
ä (æ)—like a in fate.
ai—like i in fine.
au—like ow in cow.
äu (aeu) and eu—like oy in boy.
e long—like a in fate.
e short—like e in met.
ei—like i in fine.
i long—like ee in meet.
i short—like i in pin.
o—like o in note.
ö (oe)—between a in fate and e in err.
u long—like oo in mood.
u short—like oo in foot.
ü (ue)—like ee in meet, pronounced with lips bunched as in whistling.
c—like ts before e, i, or ä; otherwise like k.
ch is a hissing k (the Greek Chi), derived from c, just as th comes from t. The hissing ch sound is represented by kh in the dictionary.
d or **dt final**—like t in pet.
j—like y in yet.
qu—like qv.
r—strongly rolled, as in most foreign languages.
s before a vowel is like z.
st and **sp** are like sht and shp.
sch—like sh in shop.
v—life f in fate.
w—like v in vat.
y—like ee in meet.
z—like ts.

2. FRENCH.

a long—like a in far.
a short—somewhat like a in fat.
ai—like a in fate.
aï—pronounced ah-ee.
au and **eau**—like o in note.
é—like a in fate.
è—like a in fare.
ê—like e in met.
e—like e in err.
e or **es final**—is usually silent.
ent final—in verbs is silent.
ei—is like e in met.
eu—is like the German ö, or the a in fate pronounced with the lips bunched as if for whistling.
i long—is like ee in meet.
i short—is like i in pin.
o long and **ô**—like o in note.
o short—much like o in not, with a trace of the u in but.
oi—much like wa in swat.
oei—like the e in err, followed by the ee in meet.
oeu—much like the e in err.
ou—like oo in mood.
u—like ee in meet, pronounced with the lips bunched as if for whistling.
y—like ee in meet.

At the end of a word, or of a syllable, if the next syllable begins with a consonant, French vowels followed by m or n are made nasal:

an—is between ahng and ohng, with the ng sound not exactly made, but the nasal quality of the vowel kept throughout.
in, ein, ain—like the ang in fang, made nasal throughout without the ng.
en—like ong in song, with wholly nasal vowel and no actual ng sound.
on—like the aw sound in long, nasal throughout and without ng.
un—like the u of urn, made nasal throughout.
ç, or **c** before **e, i,** or **y**—like s; otherwise like k.
g before **e, i,** or **y**—like zh, as of s in measure; otherwise like g in get.
h—always silent.
j—like zh, as of s in measure.
ll—between two vowels is often like y.
m final—after a vowel, or at ends of syllables, treated as if it were n final, and made to disappear in the nasal quality of the vowel.
qu—like k.
sc—like s.
x final—is silent.

3. ITALIAN.

a long—as in father.
a short—as in tufa.
e long—as a in fate.
e short—as e in met.
i long—as ee in meet.
i short—as i in pin.
o long—as o in note.

ó—between o in note and oo in took.

u long—like u in rule.

u short—like u in pull.

c or **cc** before **e** or **i**—like ch in chat; otherwise like k.

ch—like k.

g or **gg** before **e** or **i**—like g in gem; otherwise like g in get.

gli—like lee.

gn—like ni in pinion.

gh—like g in get.

j—like y, or if used as a vowel, like ee in meet.

z—like ts.

zz—like ds.

In general, double consonants are given more time than single ones.

4. SPANISH.

a long or **å**—like a in far.

a short—like a in hat.

e long—like a in fate.

e short—like e in met.

i long—like ee in meet.

i short—like i in pin.

o long—like o in note.

o short—like o in not.

u long—like u in rule.

u short—like u in full.

ue—like wa in wade.

y—like ee in meet.

Every vowel pronounced separately.

b—somewhat like v in very.

c before **e, i,** or **y**—like th in thank; otherwise like k.

ch—like ch in chat.

d—somewhat like th in then.

e before **e, i,** or **y**—like the German ch; otherwise like g in get.

j—like ye in yet.

ll—like lli in thrillium.

ñ—like ni in pinion.

qu—like k.

initial **x**—in some names like h; otherwise like x in fix.

z—like th in thank.

5. PORTUGUESE.

Some of the vowels are like the Spanish vowels, but **ä**, **ö** and **ü** are made very strongly nasal.

c before **e, i,** or **y**—like s; otherwise like k.

cc before **e, i,** or **y**—like ks; otherwise like k.

g before **e, i,** or **y**—like g in gem; otherwise like g in get.

h—is silent.

j—like j in jog.

lh—like lli in trillium.

m and **n** at the end of syllables often made nasal, as in French.

ph—like f in far.

qu before **e** or **i**—like k; otherwise like qu in quit.

s between vowels—like z.

x after **e**—like x in fox; otherwise like sh in shop.

z—at the end of syllables like s.

6. RUSSIAN.

a accented—like a in far.

a unaccented—like a in fat.

a initial—has a slight y sound before it, as in yard.

e—like e in met.

e initial, if accented—like yo in yodel.

e initial, if unaccented—like ye in yes.

i after labials (b, f, m, p, or v)—like i in pin; otherwise like ee in meet.

o—like o in not.

u—like ew in few, or like oo in loon.

y—like ee in meet.

Diphthongs as in German.

b—like a hard v.

c—like s or z.

ch final—like the German ch; otherwise like ch in chat.

g—usually like g in get; but a g final, and sometimes initial, like the German ch.

j—like y in yes.

qu before **e** or **i**—like k; otherwise like qu in quote.

s between vowels—like z.

tsch—like sh in shop, followed by ch in chat.

v—like f.

w—like f.

z—like ts, or sometimes like ch.

Russian names are usually spelled phonetically in English, the K of Konstantin, for instance, being replaced by our C.

7. NORWEGIAN.

a—like a in far.

aa—somewhat like o in north.

au—like o in note.

e final—like e in err; otherwise like a in fate.

i—like ee in meet.

o long—like o in note.

o short—like o in not, or like u in pull.

oe—like a in fate.

ö—like the French eu.

u—like u in rule.

y—like the French u.

g—always like g in get; except that g before **j** or **y** is like y in yet.

j—like y in yet.

k—before i or y is made somewhat like **h**.

kv—like qu in quit.

qu—like qu in quit.

z—like ts.

8. SWEDISH.

a long—like a in far.

a short—like a in tufa.

å long—like o in note.

å short—like a in what.

ä—like a in fare.

e long—like i in film.

e short—like e in met.

er—like air in fair.

i—like ee in meet.

o long—like o in move.
o short—like o in not.
ö—like the German ö.
u long—like u in rule.
u short—like u in pull.
c before **e, i,** or **y**—like s; otherwise like k.
ch—like the German ch.
d—is silent before j or t.
f—at the end of a syllable is like v.
g before **ä, e, i, o,** or **y,** or after **l** or **r**—is like y in yet.
j—like y in yet.
qv—like k.
sk, sj, or **stj**—somewhat like sh in shop.
th—like t.
tj—like ch in chat.
w—like v.
z—like s.

9. DANISH.

a—like a in far.
aa—like a in fall.
e—like a in fate, or like ai in fair.
ej—like i in mite.
i—like ee in meet.
o long—like o in move.
o short—like o in not.
o—like the German ö.
ö—like e in err.
u long—like u in rule.
u short—like u in full.
y—like y in myrrh.
ae—like ai in sail, or like ai in said.
ai—like i in mite.
au—like ow in cow.
c before **e, i,** or **y**—like s; otherwise like k.
ch—like k.
d final—like th in this.
ds—like ss in miss.
g after **e** or **ö**—like y in yet; otherwise like g in get.
j—like y in yet.
qv—like qu in quit.
x—like z.

10. DUTCH.

a long (aa)—like a in far.
a short—like a in mat.
aai—like the vowel sound of why.
e long (ee)—like a in fate.
e short—like e in met.
i long—somewhat like ee in meet.
i short—like i in pin.
ei (ij)—like e in met, followed by i in pin.
o long (oo)—like o in note.
o short—like o in not.
ooi—like o in note, followed by i in pin.
u long (uu)—like u in rule.
u short—like u in nut.
y—like i in slide.
ae—often replaces aa, with the same sound.
au—like a in fat, followed by oo, as in loon.
eu—like the German ö.
eeu (ieu)—like the a in fate, followed by a faint v.
ie—like ee in meet.
oe—like oo in loon.
ou—like the o in not, followed by the u in rule.
ui—almost like the sound of why.
b final—like p.
d final—like t.
g—like g in get.
j—like y.
kw—like qu in quit.
l—before a consonant is followed by a slight e sound; i.e., our word eld would be pronounced "el-ed."
ph—like f.
sj—like sh in shop.
ch—like the German ch, but much exaggerated.
sch initial—like stch (s before the ch of chat).
v final—like f.
w—like w in wet.

11. POLISH.

a—like a in far.
ą—like a in fall.
e—like e in met.
ę—like the French nasal in see.
é—like a in fate.
i—like ee in meet.
o—like o in note.
ó—between the o in note and the o in move.
u—like u in rule.
yj—like ee in meet.
oe—like a in fate.
c—like ts.
ch—like the German ch.
cz—like ch in chat.
dż—like dge in ledge.
j—like y in yes.
sz—like sh in shop.
w—like v.
z—like z in zone.
ż—like zh, as the s in measure.

12. BOHEMIAN.

a—like u in fun.
á—like a in far
e—like e in met.
é—like ai in fair.
ě—like ya in yam.
i long—like ee in meet.
i short—like i in pin.
o—like o in note.
ó—like o in wrong.
u—like u in pull.
ú—like u in rule.
y—like i in pin.
ý—like ee in meet.
All vowels pronounced separately.
c—like ts or ds.

j—like y in yes.
ñ—like ni in pinion.
q—like qu in quit.
ř—like rzh or rsh.
š—like sh in shop.
ž—like zh, as the s in measure.

13. HUNGARIAN.

a—like a in what.
á—like a in far.
e—like e in met.
é—like a in fate.
i—like i in pin.
í—like ee in meet.
o—like o in note, sounded briefly.
ó—like o in note, prolonged.
ö—like the German ö.
u—like u in pull.
ú—like u in rule.
ü—like the French u.
cs—like ch in chat.
cz—like ts.
dj—like gy in orgy.
djs—like j in joy.
gy—like dy.
ggy—with a little extra vowel sound, as gygy.
j—like y in yes.
jj—like y prolonged.
ll or **ly**—like y prolonged.
nny—with an extra vowel sound, as nyny.
s or **sz**—like sh in shop.
tty—with an extra vowel sound, as tyty.

14. WELSH.

a—like a in mat.
â—like ai in air.
e—like e in met.
ê—like ee in meet.
i—like ee in meet.
o—like o in gone.
ô—like o in note.
u—somewhat like i in pin.
û—like ee in meet.
w (here a vowel)—like oo in loon.
y final—like y in pity; otherwise like y in myrrh.
c—always like k.
ch—like the German ch.
dd—like th in then.
f—like v.
ff—like f.
g—always like g in get.
ll—like l, with a suggestion of th.
ph—like f.
th—like th in thin.

BIOGRAPHICAL DICTIONARY OF MUSICIANS

A

Abbott, Bessie. See **Abott.**

Abbott, Emma. Soprano; born Chicago, Dec. 9, 1850; died Salt Lake City, Utah, Jan. 5, 1891. Successful in opera.

Abeille (*Ah-bay-yeh*), **Johann Christian Ludwig.** Pianist, composer; born Bayreuth, Ger., Feb. 20, 1761; died Stuttgart, Ger., Mar. 2, 1838. Some of his vocal pieces still in use in schools.

Abel (*Ah-bel*), **Karl Friedrich.** Viola da gamba player, composer; born Köthen, Ger., 1725; died London, June 20, 1787. Pupil of J. S. Bach.

Abel, Ludwig. Violinist, composer; born Eckartsberge, Ger., Jan. 14, 1835; died Neu-Pasing, Ger., Aug. 13, 1895.

Abert, Hermann. Historian and writer; born Stuttgart, Ger., Mar. 25, 1871. Lives Halle, Ger.

Abert (*Ah-bert*), **Johann Joseph.** Composer; born Kochowitz, Boh., Sept. 21, 1832. Wrote operas, overtures, symphonies.

Abott, Bessie Pickens (Mrs. T. W. Story). Soprano; born Riverdale, N. Y., 1878; died New York, Feb. 9, 1919. Successful opera and concert singer.

Abranyi (*Ah-bran-yee*), (1) **Kornel.** Composer; born Szent Györgz Abranyi, Hun., Oct. 15, 1822; died Buda-Pesth, Hun., Dec. 20, 1903. Promoter of national music. (2) **Emil.** Opera composer; born Buda-Pesth, Sept. 22, 1882. Son of (1). Lives Buda-Pesth.

Abt (*Ahbt*), **Franz.** Composer; born Eilenburg, Ger., Dec. 22, 1819; died Wiesbaden, Ger., Mar. 31, 1885. Wrote a great number of songs which are widely popular.

Ackermann, A. J. Organist, composer; born Rotterdam, Hol., 1836. Lives The Hague, Hol.

Ackté, Ainó (*Ahk-tay, I-no*). Soprano; born Helsingfors, Fin., Apr. 23, 1876.

Adam, Adolphe Charles. Composer; born Paris, July 24, 1803; died there, May 3, 1856. Best known through his opera *Le Postillon de Longjumeau.*

Adam de la Hale (*Hahl*). Trouvère; born Arras, France, about 1240; died Naples, about 1287. Wrote *Robin and Marian,* considered by some the first comic opera.

Adamowski (*Ah-dahm-off-skee*). (1) **Timothée.** Violinist; born Warsaw, Pol., Mar. 24, 1858. Lives Boston. (2) **Josef.** 'Cellist; born Warsaw, Jul. 4, 1862. Brother of (1). Lives Boston. (3) **Antoinette Szumowska** (*Shoomoff-skah*). Pianist, teacher; born Lublin, Pol., Feb. 22, 1868. Wife of (2). Lives Boston.

Adams, Charles R. Tenor; born Charlestown, Mass., 1848; died West Harwich, Mass., July 3, 1900. Successful in opera.

Adams, Mrs. Crosby. Pianist, composer; born Niagara Falls, N. Y., Mar. 25, 1858. Specialist in teaching children. Lives Montreat, N. C.

Adams, Stephen. See **Maybrick, Michael.**

Adams, Suzanne. Soprano; born Cambridge, Mass. Sung mainly in England. Lives London.

Adler (*Ahd-ler*). (1) **Guido.** Theorist, writer; born Eibenschütz, Aus., Nov. 1, 1855. Professor in University of Vienna. (2) **Vincent.** Pianist, composer; born Raab, Hun., Apr. 3, 1826; died Geneva, Switz., Jan. 4, 1871.

Aegidius, Johannes. Spanish monk in thirteenth century. Wrote *Ars Musica.*

Aerts (*Airtz*). (1) **Egide.** Flutist, composer; born near Antwerp, Bel., 1822; died Brussels, 1853. (2) **Félix.** Violinist, conductor; born St. Trond, Bel., 1827; died Nivelles, Bel., 1888.

Afanassiev, Nicolai. Composer; born Tobolsk, Sib., 1821; died Petrograd, 1895. Wrote much chamber music.

Afferni (*Ahf-fair-nee*), **Ugo.** Pianist, conductor; born Florence, Italy, Jan. 1, 1871. Wrote the opera *Potemkin.* Lives Wiesbaden, Ger.

Afranio (*A-frah-nee-o*). Canon at Ferrara, Italy, in the sixteenth century. Invented the bassoon.

Afzelius (*Ahf-zay-lee-oos*), **Arvid.** Writer; born Enköping, Swed., May 6, 1785; died Sept. 25, 1871. Folk-song collector.

Agnelli (*Ah-nyel-lee*), **Salvatore.** Composer; born Palermo, Italy, 1817; died 1874. Wrote operas.

Agostini, Paolo. Composer; born Valerano, Italy, 1593; died Rome, 1629.

Agramonte (*Ah-gra-mon-teh*), **Emilio.** Conductor, teacher of singing; born Puerto Principe, Cuba, Nov. 28, 1844. A resident and successful teacher in New York for many years.

Agricola (*Ah-grik-o-la*). (1) **Martin.** Theorist; born Sorau, Ger., 1486; died Magdeburg, Ger., June 10, 1556. Author of important works. (2) **Johann Friedrich.** Organist, writer; born Dobitz, Ger., Jan. 4, 1720; died Berlin, Dec. 1, 1774.

Aguilar, Emmanuel Abraham. Pianist, composer; born London, 1824; died there, 1904. Composed symphonies, overtures, cantatas, ballad operas, etc.

Agujari (*Ah-goo-yah-ree*), **Lucrezia.** Soprano; born Ferrara, Italy, 1743; died Parma, Italy, May 18, 1783. Admired by Mozart; could reach C *in altissimo,* three octaves above middle C.

Ahlström (*Ahl-straym*). (1) **Olaf.** Composer; born Stockholm, Swed., 1762; died after 1827. Collected folk-music. (2) **Johann Niklas.** Composer; born Wisby, Swed., 1805; died Stockholm, 1857. Composed operas, etc.

Ahna, Heinrich Karl Hermann de. Violinist; born Vienna, June 22, 1835; died Berlin, Nov. 1, 1892. Member of famous Joachim String Quartet.

Aimon (*Ay-mong*), **Pamphile.** Composer; born l'Isle, near Paris, 1779; died Paris, 1866. Composed chamber music and operas.

Akimenko (*Ah-kee-men-ko*), **Theodor.** Composer; born Kharkov, Rus., Feb. 8, 1876. Composed orchestral and chamber music, and smaller pieces. Lives Petrograd.

Alabieff (*Ah-lah-byoff*), **Alexander.** Composer; born Moscow, Rus., Aug. 16, 1787; died there, 1852. Wrote operas; still known by songs, such as *The Nightingale.*

Alard (*Ah-lar*), **Delphin.** Violinist, composer; born Bayonne, France, Mar. 8, 1815; died Paris, Feb. 22, 1888. Distinguished for beauty of tone.

Albanesi (*Al-bah-nay-zee*), **Carlo.** Pianist, composer; born Naples, Italy, Oct. 22, 1858. Lives London.

Albani (*Al-bah-nee*). Stage name of **Marie Louise Cécile Emma Lajeunesse.** Soprano; born Chambly, near Montreal, Can., Nov. 1, 1850; lived in Albany, N. Y. Studied in Europe. Equally fine in oratorio and opera. Lives London.

Albeniz (*Al-ben-ith*), **Isaac.** Composer, pianist; born Camprodón, Spain, May 29, 1860; died Cambo les Bains, France, May 19, 1910. Wrote many piano pieces, also operas, such as *The Magic Opal, Enrico Clifford, King Arthur, Pepita Ximenes.*

Albert (*D'ahl-behr*), **Eugen Francis Charles d'.** Pianist, composer; born Glasgow, Scot., Apr. 10, 1864. Works include two piano concertos, one 'cello concerto, two overtures, a symphony, chamber music, and operas, such as *The Ruby, Ghismonda, Gernot, The Departure, Kain, Der Improvisator, Tiefland* (the best), and several others. Lives Vienna.

Alberti, Domenico. Composer, singer, pianist; born Venice, 171—; died 1740. Name given to so-called "Alberti bass."

Alboni, Marietta. Contralto; born Cesena, Italy, Mar. 10, 1813; died near Paris, June 23, 1894. Famous for beauty of voice.

Albrecht, Karl A. Violinist, conductor; born Posen, Ger., Aug. 27, 1807; died Gatchina, Rus., Feb. 24, 1863. Conductor of Imperial Russian Opera, Petrograd.

Albrechtsberger (*Al-brekhts-bairg-er*), **Johann Georg.** Organist, theorist; born Klosterneuberg, Aus., Feb. 3, 1736; died Vienna, Mar. 7, 1809. His *Guide to Composition* and *School of Thoroughbass* have outlived his compositions.

Alda, Frances Davis. Soprano; born New Zealand, 1883. Wife of Gatti-Casazza, manager of Metropolitan Opera Co., New York.

Alden, John Carver. Composer, teacher; born Boston, Sept. 11, 1852. Professor of piano, Converse College, Spartanburg, S. C.

Alder, Richard Ernst. Conductor, composer; born Herisan, Switz., 1853; died Paris, 1904.

Aldrich, Richard. Writer; born Providence, R. I., July 31, 1863. Author of *A Guide to Parsifal, Guide to the Nibelungen Ring,* etc. Lives New York.

Alfarabi. Arabian musician theorist in the tenth century.

Alferaky. See Alpheraky.

Alfvén, Hugo. Composer, conductor; born Stockholm, Swed., May 1, 1872. Composer of three symphonies, symphonic poem, a *Swedish Rhapsody,* marches, violin works, piano pieces, and songs. Lives Upsala, Swed.

Alkan (pseudonym of Charles Henri Valentin Morhange). Composer, pianist; born Paris, Nov. 30, 1813; died there, Mar. 29, 1889. Composed brilliant and difficult études, etc.

Allegri (*Al-lay-gree*), **Gregorio.** Composer; born Rome, 1584; died there, 1652. Wrote the celebrated *Miserere* for two choirs, which was sung in the Sistine Chapel at Rome, and which the youthful Mozart wrote out from memory, it being forbidden to furnish persons outside the choir with a copy of this work.

Allen, (1) **George Benjamin.** Born London, 1822; died Brisbane, Australia, 1897. (2) **Charles N.** Violinist; born York, Eng., 1837; died Boston, Apr. 7, 1903. An artist and teacher of distinction. (3) **Nathan Hale.** Organist, composer; born Marion, Mass., Apr. 14, 1848. Composed church music, organ, piano and violin pieces. Lives Hartford, Conn. (4) **Paul.** American composer of operas in Italy.

Allitsen, Frances. Composer; born 1849; died London, Oct. 1, 1912. Composed many charming songs.

Alpheraky (*Ahl-fer-ah-kee*), **Achilles.** Composer; born Kharkov, Rus., June 21, 1846. Wrote piano pieces and songs showing the influence of the folk songs of the Ukraine.

Alshalabi, Mohammed. Spanish-Arabian writer of the fifteenth century.

Alsleben, Julius. Composer; born Berlin, Mar. 24, 1832; died there, Dec. 9, 1894. Composed overtures, etc.

Altes (*Ahl-tes*), **Joseph Henri.** Flutist, composer; born Rouen, France, 1826; died Paris, 1895.

Altschuler (*Ahlt-shoo-ler*), **Modest.** Conductor, 'cellist; born Mohilev, Rus., Feb. 15, 1873. Founded Russian Symphony Orchestra, New York.

Alvarez (*Ahl-vah-rez*) (pseudonym of Albert Raymond Gourron). Tenor; born Bordeaux, France, 1861. Lives Paris.

Alvary (*Ahl-vah-ree*), **Max** (pseudonym of M. A. Aschenbach). Tenor; born Düsseldorf, Ger., May 3, 1858; died Datenburg, Ger., Nov. 7, 1898. Wagnerian rôles.

Alypios. Greek musical writer, fourth century; authority on Greek modes.

Amadei (*Ah-mah-day-ee*), **Roberto.** Composer, organist; born Loreto, Italy, Nov. 29, 1840. Sacred and operatic works. Lives Loreto.

Amani (*Ah-mahn-ee*), **Nicolai.** Composer; born Russia, 1875; died 1904. Piano music and songs.

Amati (*A-mah-tee*) (1), **Andrea.** Violin-maker; born about 1530; died Cremona, Italy, Apr. 10, 1611. First of famous family of violin-makers at Cremona. (2) **Antonio, 1550-1638.** Son of (1). (3) **Geronimo, 1551-1635.** Son of (1). (4) **Nicolo.** Born Cremona, Sept. 13, 1596; died Aug. 12, 1684. Son of (3).

Amato, Pasquale. Baritone; born Naples, Italy, Mar. 21, 1878. Metropolitan Opera Co., New York.

Ambros, August Wilhelm. Historian, writer; born Mauth, Boh., Nov. 17, 1816; died Vienna, June 28, 1876. An active contributor to Schumann's *Neue Zeitschrift für Musik.* His unfinished *Musical History* is a very valuable work.

Ambrose (1), **Robert Steele.** Organist, composer; born Chelmsford, Eng., 1824; died Hamilton, Ont., Mar. 31, 1908. Wrote a popular setting of the hymn "One Sweetly Solemn Thought." (2) **Paul.** Organist, composer; born Hamilton, Ont., Oct. 11, 1868. Lives Trenton, N. J. Son of (1).

Ambrose, Saint, Bishop of Milan. Born Trèves, Ger., 333; died Milan, Italy, Apr. 4, 397. Systematized church singing, basing it on his understanding of the Greek modes.

Ambrosio, Alfredo d'. Composer, violinist; born Naples, Italy, June 13, 1871; died Nice, France, Dec. 29, 1914. Popular violin compositions.

Amiot (*Ah-mee-o*), **Father.** Born Toulon, France, 1718; died Pekin, 1794. Missionary to China; authority on Chinese music.

Ancona, Mario. Baritone; born Florence, Italy, 1870. Chicago Opera Co.

Andersen, Karl Joachim. Flutist, composer; born Copenhagen, Den., 1847; died there, 1909.

Anderton, Thomas. Composer; born Birmingham, Eng., Apr. 15, 1836; died Edgbaston, Eng., Sept. 18, 1903. Composed successful cantatas.

Andrade, Francesco d'. Baritone; born Lisbon, Portugal, Jan. 11, 1859. Sang in Germany. Lives in Lisbon.

Andrews (1), **George Whitfield.** Organist, composer; born Wayne, O., Jan. 19, 1861. Oberlin University. (2) **J. Warren.** Organist, composer; born Lynn, Mass., Apr. 6, 1860. New York organist. (3) **Mark.** Organist, composer; born Gainsborough, Eng., Mar. 31, 1875. Lives Montclair, N. J.

Anério (*Ah-nay-ree-o*), **Felice.** Composer; born Rome, about 1560; died there about 1630. Wrote sacred contrapuntal works, so good that some were claimed as Palestrina's.

Angeli (*Ahn-jay-lee*), **Andrea d'.** Composer, writer; born Padua, Italy, Nov. 9, 1868. Wrote sacred works and an opera. Professor in Liceo Rossini, Pesaro, Italy.

Anger (*An-jer*), **Joseph Humphrey.** Organist, composer, theorist; born Ashbury, Eng., 1862; died Toronto, Ont., June 11, 1913. Author of valuable text-books on harmony.

Anglebert (*Ongl'-bare*), **Jean Baptiste Henri d'.** Composer, claveçinist; born about 1628; died Paris, Apr. 23, 1691.

Animuccia (*Ah-nee-moot-chee-ah*), **Giovanni.** Composer; born Florence, Italy, about 1500; died Rome, 1571. Wrote masses, etc., in fluent style, and *Laudi Spirituali* for Neri's lectures in his Oratory, thus leading the way to oratorio.

Ansorge (*Ahn-sohr-geh*), **Konrad.** Pianist, composer; born near Liebau, Ger., Oct. 15, 1862. Pupil of Liszt. Teacher in Berlin.

Antipov (*Ahn-tee-poff*), **Constantin.** Composer; born Russia, Jan. 18, 1859. Piano and orchestral works.

Apthorp, William Foster. Writer; born Boston, Oct. 24, 1848; died Vevey, Switz., Feb. 19, 1912. Editor of Boston Symphony Orchestra program books. Author of works on music.

Aptommas, (1) **John.** Harpist; born Bridgend, Wales, 1826; died March 19, 1913. (2) **Thomas.** Harpist; born Bridgend, Wales, 1829. Both remarkable harpists and teachers; wrote a history of the harp.

Arban, Joseph Jean Baptiste. Cornetist; born Lyons, France, Feb. 28, 1825; died Paris, Apr. 9, 1889. Wrote a *Method* for the cornet.

Arbos, G. Fernandez. Violinist, composer; born Madrid, Spain, Dec. 25, 1863. Royal College of Music, London.

Arbuckle, Matthew. Cornetist; born 1828; died New York, May 23, 1883.

Arcadelt, Jacob. Composer; born Netherlands, about 1514; died Paris between 1570 and 1575. Composed masses, motets, madrigals, etc.

Archer, Frederick. Organist, conductor; born Oxford, Eng., June 16, 1838; died Pittsburgh, Pa., Oct. 22, 1901. Distinguished concert organist.

Arditi (*Ar-dee-tee*), **Luigi.** Composer, conductor; born Crescentino, Italy, July 16, 1822; died Brighton, England, May 1, 1903. Best known by his waltz songs, such as *Il Bacio* (*The Kiss*).

Arens, Franz Xaver. Conductor, teacher of singing; born Neef, Ger., Oct. 28, 1856. Lives New York.

Arensky, Anton. Composer; born Novgorod, Rus., Jul. 30, 1862; died Terioki, Fin., Feb. 25, 1906. Composed operas, a ballet, two symphonies and many piano pieces and songs.

Aria, Cesare. Composer, teacher of singing; born Bologna, Italy, Sept. 21, 1820; died there, Jan. 30, 1894.

Arienzo, Nicola d'. Composer; born Naples, Italy, Dec. 23, 1842. Wrote realistic operas and scientific works on music. Lives Naples.

Armbruster, Carl. Pianist, conductor; born Andernach, Ger., Jul. 13, 1846; died London, 1918. Authority on Wagner's operas.

Armes, Philip. Organist, composer; born Norwich, Eng., Aug. 15, 1836; died Durham, Eng., Feb. 10, 1908. Oratorio composer.

Armsheimer, Ivan. Composer; born Petrograd, Mar. 19, 1860. Operas, orchestral works, cantatas, treatise on instrumentation.

Armstrong, William Dawson. Organist, composer; born Alton, Ill., Feb. 11, 1868. Composed opera and works for orchestra. Lives Alton.

Arne, Thomas Augustine. Composer; born London, Mar. 12, 1710; died there, Mar. 5, 1778. Wrote about thirty operas, two oratorios, and many glees, catches and songs. Composer of *Rule Britannia.*

Arneiro, Jose, Vicomte d'. Portuguese composer; born Macao, China, Nov. 22, 1838; died San Remo, Italy, 1903. Operas, ballets, and a *Te Deum.*

Arnold. (1) **Karl.** Composer; born Mergentheim, Mar. 6, 1794; died Christiania, Nor., Nov. 11, 1873. Chamber music, piano works, and the opera *Irene.* (2) **Youri von.** Composer; born Petrograd, Nov. 1, 1811; died Simferopol, Crimea, Jul. 19, 1898. Opera, *Last Days of Pompeii.*

Arnoldson, Sigrid. Soprano; born Stockholm, Swed., Mar. 20, 1861. Sung in principal opera houses of the world. Lives Stockholm.

Arrieta (*Ar-ree-ay-tah*), **Don Juan Emilio.** Born Punta la Reina, Spain, Oct. 21, 1823; died Madrid, Spain, 1894. Composed zarzuelas (light Spanish operas).

Ars, Nicolai. Composer, conductor; born Moscow, Rus., 1857. Composed operettas, symphonic poems.

Artchiboutchev (*Ar-chee-boot-cheff*), **Nicolai.** Composer, teacher; born Tsarskoë-Selo, Rus., Mar. 7, 1858. Composed songs and piano pieces.

Arthur, Alfred. Teacher of singing, theorist; born Pittsburgh, Pa., Oct. 8, 1844. Composed church music, songs, etc. Director Cleveland, O., School of Music.

Artôt (*Ar-to*), (1) **Alexandre J.** Violinist, composer; born Brussels, Bel., Jan. 25, 1815; died near Paris, Jul. 20, 1845. (2) **Désirée.** Mezzo-soprano; born Paris, Jul. 31, 1835; died Berlin, Apr. 3, 1907.

Asantchevski (*Ah-sahnt-sheff-skee*), **Michael.** Composer; born Moscow, Rus., 1838; died there, Jan. 24, 1881. Composed overtures, chamber music and piano pieces.

Ascher, Joseph. Composer; born Groningen, Hol., Jun. 24, 1829; died London, Jun. 4, 1869. Composer of popular salon music.

Ashton, Algernon. Pianist, composer; born Durham, Eng., Dec. 9, 1859. Composed chamber music, symphonies (in manuscript), concertos, etc. Lives London.

Astorga, Emmanuele Baron d'. Composer; born Palermo, Italy, Dec. 11, 1681; died Prague, Boh., Aug. 21, 1736. Sacred music.

Atherton, Percy Lee. Composer; born Boston, Sept. 25, 1871. Composed orchestral works, violin pieces, piano works, songs, etc. Lives Boston.

Atkins, Ivor Algernon. Organist, composer; born Cardiff, Wales, Nov. 29, 1869. Organist Worcester Cathedral.

Attrup, Karl. Organist, composer; born Copenhagen, Den., Mar. 4, 1848; died there, 1892. Composed organ music.

Attwood, Thomas. Organist, composer; born London, Nov. 23, 1765; died there, Mar. 24, 1838. Organist St. Paul's Cathedral, London; pupil of Mozart.

Auber (*O-barc*), **Daniel François Esprit.** Composer; born Caën, France, Jan. 29, 1782; died Paris, May 12, 1871. Wrote a great number of operas—*Masaniello, Le Maçon, Fra Diavolo, Zanetta,* etc.

Aubert (*O-Bare*), **Louis.** Composer; born Paramé, France, Feb. 15, 1877. Composed the opera *La Forêt Bleue,* etc. Modern French school.

Audran (*O-drong*), **Edmond.** Composer; born Lyons, France, Apr. 11, 1842; died Tierceville, France, Aug. 17, 1901. Light operas.

Auer, Leopold. Violinist; born Veszprim, Hun., May 28, 1845. Teacher of Elman, Heifetz in Petrograd. Located in New York after Russian revolution, 1917.

Aulin (*Oh-lin*), **Tor.** Violinist, composer; born Stockholm, Swed., Sept. 10, 1866. Composed effective violin music.

Aus der Ohe (*Ous-dèr-Oh-eh*), **Adèle.** Pianist; born Germany, 1865. Pupil of Liszt. Wrote piano suites, etc.

Austin, Ernest. Composer; born London, Dec. 31, 1874. Lives London.

Auteri-Manzocchi (*O-tay-ree-Man-zok-kee*), **Salvatore.** Composer; born Palermo, Italy, Dec. 25, 1846. Composed a number of operas.

Averkamp, Anton. Composer, conductor; born Langerak, Hol., Feb. 18, 1861. Composed works for orchestra. Lives Amsterdam.

Avison, Charles. Composer; born Newcastle-on-Tyne, Eng., 1710; died there, May 9, 1770. Popular in his day. Referred to by Browning in one of his poems.

Ayres, Frederic. Composer; born Binghamton, N. Y., Mar. 17, 1876. Composed piano pieces and songs. Lives Colorado Springs, Col.

B

Bach family. Most famous of musical families; traced to Hans Bach, born 1561, and including over twenty well-known musicians. The great J. S. Bach himself had nineteen children, seven becoming professional musicians; his grandson, Wilhelm Friedrich Ernst, lived until 1845.

Bach, (1) **Johann Sebastian.** Composer; born Eisenach, Ger., Mar. 21, 1685; died Leipzig, Ger., July 28, 1770. Father of modern music. Equally great as composer, organist, and player on the clavichord. His works—organ sonatas, preludes and fugues, compositions for clavichord, *Passion* music, sacred cantatas, of which latter no fewer than 226 are still extant, masses, etc.—constitute the fountain-head of modern music. It is a notable fact that Bach and Handel were born in the same year. (2) **Johann Christoph Friedrich,** called the "Bückeburg Bach"; born Leipzig, June 23, 1732; died Bückeburg, Ger., Jan. 26, 1795. In style of composition he approached his brother Emanuel. (3) **Karl Philipp Emanuel.** Composer, pianist; born Weimar, Ger., Mar. 8, 1714; died Hamburg, Ger., Dec. 14, 1788. Third son of J. S. Bach. Musical director at Hamburg, 1767. His compositions mark the transition from his father's style to that of Haydn and Mozart. (4) **Wilhelm Friedemann.** Organist, composer; born Weimar, Ger., Nov. 22, 1710; died Berlin, Jul. 1, 1784. Son of (1).

Bache, Walter. Pianist; born Edgbaston, Eng., Jun. 19, 1842; died London, Mar. 26, 1888. Pupil of Liszt.

Bachmann, Alberto. Violinist, composer; born Geneva, Switz., Mar. 20, 1875. Lives New York.

Bachmann, Georges. Composer; born 1848; died Paris, Dec. (?), 1894. Prolific piano composer.

Bachrich, Sigismund. Violinist, composer; born Hungary, 1841.

Backer-Gröndahl, Agathe. Composer, pianist; born Holmestrand, Nor., Dec. 1, 1847; died Christiania, Nor., Aug., 1907. Composed attractive songs and piano pieces.

Backhaus (Bachaus), **Wilhelm.** Pianist; born Leipzig, Ger., Mar. 26, 1884. Won Rubinstein prize, 1905.

Badarczewska (*Bad-ar-chef-skah*), **Thekla.** Composer; born Warsaw, Pol., 1838; died there, 1862.

Baermann. See **Bärmann.**

Bagge, Selmar. Organist, writer; born Coburg, Ger., Jun. 30, 1823; died Basel, Switz., Jul. 15, 1896.

Bailey, Marie Louise. Pianist; born Nashville, Tenn., Oct. 24, 1876. Pupil of Leschetizky. Lives Vienna.

Baillot (*Bi-yo*), **Pierre Marie.** Violinist, composer; born Passy, France. Oct. 1, 1771; died Paris, Sept. 15, 1842. The principal French violinist of his day. His études and *L'art du violon* belong to the classics of violin playing.

Baini (*Bah-ee-nee*), **Giuseppe.** Composer, writer; born Rome, Oct. 21, 1775; died there, May 21, 1844. Composed sacred works; wrote a monograph on Palestrina.

Bainton, Edgar L. Composer, pianist; born Coventry, Eng. Composed *Pompilia, Celtic Sketches,* etc., for orchestra. Lives Newcastle-on-Tyne, Eng.

Bajeti (*Bah-yay-tee*), **Giovanni.** Composer; born Brescia, Italy, 1815; died Milan, Italy, 1876. Wrote operas.

Baker (1), **Benjamin Franklin.** Composer, teacher of singing; born Wenham, Mass., Jul. 16, 1811; died Boston, Mar. 11, 1889. Succeeded Lowell Mason as public school music teacher in Boston. Composed three cantatas (*The Storm King,* etc.), and other vocal music. (2) **Dalton.** Baritone; born Merton, Eng., Oct. 17, 1879. Successful oratorio and concert artist. (3) **Theodore.** Writer; born New York, 1851. Authority on Indian music; writer of musical dictionaries. With G. Schirmer, music publisher, New York.

Balakireff (*Bah-lah-kee-reff*), **Mily Alexeievitch.** Composer; born Novgorod, Rus., Dec. 31, 1836; died Petrograd, 1910. At twenty became the center of a group of Russian nationalists, the others being Cui, Borodin, Moussorgsky and Rimsky-Korsakoff. Balakireff wrote the symphonic poems *Tamara* and *Russia,* music to *King Lear,* a symphony, some finely wrought songs and brilliant piano pieces (*Islamey, Sonata, 2nd Scherzo,* etc.).

Balart (*Bahlahr*), **Gabriel.** Composer, conductor; born Barcelona, Spain, 1824; died there, 1893. Wrote zarzuelas (light Spanish operas).

Balatka, Hans. Conductor, 'cellist; born Hoffnungsthal, Aus., Mar. 5, 1827; died Chicago, Apr. 17, 1899.

Balfe, Michael William. Composer; born Dublin, Ire., May 15, 1808; died Rowny Abbey, Eng., Oct. 20, 1870. Best remembered by opera *The Bohemian Girl* (1843).

Ball, Ernest R. Composer; born Cleveland, O., Jul. 21, 1878. Many popular songs. Lives New York.

Balthasar, Henry Mathias. Composer; born Arlon, Bel., 1844. Wrote operas, symphonies, cantatas, concertos, etc.

Banister, Henry Charles. Theorist, writer; born London, Jun. 13, 1831; died there, Nov. 20, 1897. Wrote cantatas, overtures, chamber music, musical literature.

Bantock, Granville. Composer; born London, Aug. 7, 1868. Composer of modern school; chief works: cantata *The Fire-worshippers,* operas *Caedmar* and *The Pearl of Iran,* overtures *Saul* and *The Pierrot of the Minute,* symphonic poem *The Curse of Kehama.* His *Atalanta in Calydon* is for voices alone, symphonic style. Professor of music, University of Birmingham, Eng.

Barbieri (*Bahr-bee-ay-ree*). (1) **Carlo Emmanuel.** Composer; born Genoa, Italy, 1822; died Pesth, Hun., 1867. (2) **Francisco Asenjo.** Composer; born Madrid, Spain, Aug. 3, 1823; died there, Feb. 17, 1894. Composed very popular zarzuelas, also orchestral works.

Barblan, Otto. Organist, composer; born Scanfs, Switz., Mar. 22, 1860. Teacher at the Conservatory, Geneva, Switz. Organ and piano works, cantata, etc.

Bardi, Giovanni, Conte del Vernio. About 1534-1612; a wealthy Florentine, at whose house Peri and others made the first experiments in opera.

Bargiel, Woldemar Composer, pianist; born Berlin, Oct. 3, 1828; died there, Feb. 23, 1897. Wrote a symphony, three concert overtures, and much piano music. Stepbrother of Clara Schumann.

Bärman (*Bare-man*). (1) **Heinrich.** Clarinetist; born Potsdam, Ger., Feb. 14, 1784; died Munich, Ger., Jun. 11, 1847. Wrote technical works for the clarinet. (2) **Karl.** Pianist, teacher; born Munich, Ger., Jul. 9, 1839; died Newton, Mass., Jan. 17, 1913. Distinguished teacher in Boston.

Barnard, Mrs. Charlotte Alington. Composer; born Dec. 23, 1830; died Dover, England, Jan. 30, 1869. Wrote under the pen-name "Claribel."

Barnby, Sir Joseph. Composer, conductor; born York, Eng., Aug. 12, 1838; died London, Jan. 28, 1896. Wrote admirable church music.

Barnekow (*Bahr-neh-koff*), **Christian.** Composer; born St. Sauveur, 1837. Danish composer of chamber music, piano pieces and songs.

Barnett. (1) **John.** Composer; born Bedford, Eng., Jul. 1, 1802; died Cheltenham, Eng., Apr. 17, 1890. Wrote several operas, chief among them being *The Mountain Sylph.* Also a number of other compositions of various kinds, including nearly 4000 songs. (2) **John Francis.** Pianist, composer, conductor; born London, Oct. 16, 1837. His works include a number of excellent cantatas. Royal College of Music, London. Nephew of (1).

Barrett, William Alexander. Writer; born London, Oct. 15, 1836; died there, Oct. 17, 1891. For a number of years editor of the *Musical Times.*

Bartay (*Bahr-tye*), **Andreas.** Composer; born Szeplak, Hun., 1798; died Mainz, Ger., 1856. Composed principally operas.

Barth, Karl Heinrich. Pianist, conductor; born Pillau, Ger., Jul. 12, 1847. Royal High School of Music, Berlin.

Bartlett. (1) **Homer Newton.** Composer, pianist, organist; born Olive, N. Y., Dec. 28, 1845. Composed a cantata *The Last Chieftain,* a sextet for strings and flute, many vocal and piano pieces. (2) **James Carroll.** Tenor, composer; born Harmony, Me., Jun. 14, 1850. Lives Boston.

Bartok, Bela. Pianist, composer; born Nagy Szent Mikles, Hun., 1881. Compositions in advanced modern style. Lives Pesth.

Bassford, William Kipp. Pianist, composer; born New York, Apr. 23, 1839; died there, 1902.

Bassi, Amedeo Vittorio. Tenor; born Florence, Italy, Jul. 25, 1876. Chicago Opera Co. Lives Florence.

Bastiaans, J. G. Organist, composer; born Wilp, Hol., 1812; died Haarlem, Hol., 1875.

Batchelder, John C. Pianist, organist; born Topsham, Vt., 1852. Detroit Conservatory of Music.

Bath, Hubert. Composer, conductor; born Barnstaple, Eng., Nov. 6, 1883. Guildhall School of Music, London.

Batiste (*Bah-teest*), **Antoine-Edouard.** Organist, composer; born Paris, Mar. 28, 1820; died there, Nov. 9, 1876.

Batta, Joseph. 'Cellist, composer; born Maestricht, Hol., 1824.

Bauer, Harold. Pianist; born near London, Apr. 28, 1873. Distinguished virtuoso. Lives New York.

Baumbach, Adolf. Composer, teacher; born Germany, 1830; died Chicago, 1880.

Baumfelder, Friedrich. Pianist, composer; born Dresden, Ger., May 28, 1836. Conductor Singakademie, Dresden.

Baussnern, Waldemar von. Composer; conductor; born Berlin, Nov. 29, 1866. Chief works: operas *Dürer in Venedig, Herbort und Hilde, Der Bundschuh;* songs with orchestra, chamber music, etc. Grand Ducal Music School, Weimar, Ger.

Bax, Arnold. Composer; born London, Nov. 8, 1883. Compositions in modern syle. Lives Rathgar, Ire.

Bayer, Josef. Composer; born Vienna, Mar. 6, 1852. Composed principally ballets and operettas.

Bazin (*Bah-zang*), **François-Emanuel-Joseph.** Theorist; born Marseilles, France, 1816; died Paris, 1878. Teacher of composition, etc., at Paris Conservatory.

Bazzini (*Bat-zeen-ee*), **Antonio.** Violinist, composer; born Brescia, Italy, Mar. 11, 1818; died Milan, Italy, Feb. 10, 1897. Wrote orchestral works and excellent chamber music.

Beach, Mrs. H. H. A. Pianist, composer; born Henniker, N. H., Sept. 5, 1867. Chief works, *Gaelic Symphony,* cantatas, mass with orchestra, piano concerto, and many beautiful songs and piano pieces. Lives Boston.

Beaumont, Paul. Composer; born Mainz, Ger., Jan. 13, 1853. Fine teaching pieces and salon music.

Beazley, James Charles. Composer, teacher; born Ryde, Isle of Wight, Eng., 1850. Composed cantatas, violin, and piano pieces. Lives Ryde.

Beck, Johann H. Violinist, composer; born Cleveland, O., Sept. 12, 1856. Lives Cleveland. Works (mostly MS.), overtures *Lara* and *Romeo and Juliet,* music drama *Salammbo,* cantata *Deucalion,* chamber music, etc.

Becker. (1) **Albert Ernst Anton.** Composer; born Quedlinburg, Ger., Jun. 13, 1834; died Berlin, Feb. 10, 1899. Composed a symphony, a mass, an oratorio, violin concertos, etc. (2) **Hugo.** 'Cellist; born Strassburg, Alsace, Feb. 13, 1864. Royal High School for Music, Berlin. (3) **René Louis.** Pianist, organist, composer; born Bischheim, Alsace, Nov. 7, 1882. Organ compositions especially valuable. Lives Alton, Ill.

Bedford, Mrs. Herbert. See **Lehmann, Liza.**

Beel, Sigmund. Violinist; born California, Mar. 13, 1863. Lives San Francisco.

Beethoven, Ludwig van. Composer; born Bonn, Ger., Dec. 16, 1770; died Vienna, Mar. 26, 1827. Distinguished himself first as a pianist. Made various concert tours (1781-1796). Although a number of his youthful compositions had already been published it was not until his twenty-fifth year (1795) that Beethoven produced anything to which he appears to have thought it worth while to attach an opus number. To this year belong the three pianoforte trios, Op. 1, and the three piano sonatas (Op. 2) dedicated to Haydn. From 1795 dates the beginning of Beethoven's influence on musical art, an influence the extent of which it is impossible to set down in words. Of works bearing a separate opus number, Beethoven left 138, including 9 symphonies, 7 concertos, 1 septet, 2 sextets, 3 quintets, 16 quartets, 32 piano sonatas, 16 other sonatas, 8 piano trios, 1 opera, 2 masses, etc.

Behm, Eduard. Composer, conductor; born Stettin, Ger., Apr. 8, 1862. Opera and orchestral composer. Lives Berlin.

Behr, Franz. Composer; born Lübtheen, Ger., Jul. 22, 1837; died Dresden, Ger., Feb. 14, 1898. Wrote salon music and light pieces suitable for beginners. Used pseudonyms Cooper, Charles Morley, Francesco d'Orso.

Behrend, Arthur Henry. Composer; born Danzig, Ger., Oct. 21, 1853. Many popular songs—*Daddy, Auntie,* etc. Lives London.

Beliczay (*Bay-li-tchay*), **Julius von.** Composer; born Komorn, Hun., Aug. 10, 1835; died Pesth, Hun., Apr. 30, 1893. Wrote a well-known mass, a symphony, and smaller works.

Bell, William Henry. Composer; born St. Albans, Eng., Aug. 20, 1873. Director College of Music, Cape Town, South Africa. Orchestral works and chamber music.

Bellincioni (*Bel-lin-chee-oh-nee*), **Gemma.** Coloratura soprano; born Como, Italy, Aug. 18, 1866. Lives Berlin.

Bellini, Vincenzo. Composer; born Catania, Italy, Nov. 1, 1801; died Puteaux, France, Sept. 23, 1835. One of the lights of Italian opera. His wealth of melody is evinced in his operas *Il Pirata, La Sonnambula, Norma, I Puritani,* and others.

Bemberg (*Bem-bair*), **Herman.** Composer; born Paris, Mar. 29, 1861. Composed opera *Elaine,* a comic opera, and some famous songs (*Chant Indoue, Nymphs and Fauns,* etc.). Lives Paris.

Benda, Georg. Composer; born Jungbunzlau, Boh., Jun. 30, 1722; died Kostritz, Boh., Nov. 6, 1795. Wrote *Singspiele,* melodramas, etc.

Bendall, Wilfred. Composer; born London, Apr. 22, 1850. Composed operettas and songs. Lives London.

Bendel, Franz. Pianist, composer; born near Rumburg, Boh., Mar. 23, 1833; died Berlin, Jul. 3, 1874. Pupil of Liszt; composed piano pieces and songs.

Bendix. (1) **Victor E.** Pianist, composer; born Copenhagen, Den., May 17, 1851. Pupil of Gade; composed three symphonies, piano works, etc. Lives Copenhagen. (2) **Max.** Violinist, teacher; born Detroit, Mich., Mar. 28, 1866. Lives Chicago. (3) **Otto.** Pianist, teacher; born Copenhagen, Den., Jul. 26, 1845; died San Francisco, Mar. 1, 1904.

Bendl, Karl. Composer; born Prague, Boh., Apr. 16, 1838; died there, Sept. 20, 1897. Wrote operas (still in repertoire), masses, cantatas, orchestral works, songs, choruses, and piano music.

Benedict. (1) **Sir Julius.** Composer, conductor; born Stuttgart, Ger., Nov. 27, 1804; died London, Jun. 5, 1885. Pupil of Hummel and Weber. From 1835 lived in London. Held various posts as conductor. Of his numerous compositions of all kinds, the opera *The Lily of Killarney* and the oratorio *St. Peter* are best known. (2) **Milo Ellsworth.** Pianist, teacher; born Cornwall, Vt., Jun 9, 1866. Pupil of Liszt. Lives Concord, N. H.

Bennett. (1) **Joseph.** Writer; born Berkeley, Eng., Nov. 29, 1831; died Purton, Eng., Jun. 12, 1911. Musical critic, London *Telegraph.* (2) **Sir William Sterndale.** Composer; born Sheffield, Eng., Apr. 13, 1816; died London, Feb. 1, 1875. At the age of sixteen Bennett performed his own piano concerto, and was commended by Mendelssohn. Professor of music at Cambridge University; conductor of the Philharmonic Society, London; 1866 principal of the Royal Academy. (3) **George John.** Composer, organist; born Andover, Eng., May 5, 1863. Organist Lincoln Cathedral.

Benoist, François. Organist. composer; born Nantes, France, Sept. 19, 1794; died Paris, 1878.

Benoit (*Ben-wah*), **Pierre-Léonard-Léopold.** Composer; born Harlebecke, Bel., Aug. 17, 1834; died Antwerp, Bel., Mar. 8, 1901. Leader in Belgian music. Wrote large cantatas (*War, Rubens Cantata, The Rhine*, etc.), operas, marches, a choral symphony, etc.

Berber, Felix. Violinist; born Jena, Ger., Mar. 11, 1871. Distinguished virtuoso. Lives Munich, Ger.

Berens, Hermann. Pianist, composer; born Hamburg, Ger., Apr. 7, 1826; died Stockholm, Swed., May 9, 1880. Composed educational material.

Beresowski (*Be-re-soff-skee*), **Maxim.** Composer; born 1745; died 1777. Russian sacred music.

Berger. (1) **Francesco.** Pianist, teacher; born London, Jun. 10, 1835. Royal Academy of Music, London. (2) **Ludwig.** Pianist, teacher; born Berlin, Apr. 18, 1777; died there, Feb. 16, 1839. (3) **Wilhelm.** Composer; born Boston, Aug. 9, 1861; died Meiningen, Ger., Jan. 16, 1911. Choral works, chamber music, songs, etc.

Berggren, Andreas Peter. Composer, teacher; born Copenhagen, Den., Mar. 2, 1801; died there, Nov. 9, 1880. Advocate of Danish music.

Bergmann, Karl. Conductor; born Ebersbach, Ger., 1821; died New York, Aug. 16, 1876. Leader of Germania Orchestra, New York Philharmonic, etc., pioneer in development of musical appreciation. Teacher of Theodore Thomas.

Bergson, Michael. Composer; born Warsaw, Pol., 1820; died London, 1898.

Beringer, Oscar. Pianist, teacher; born Furtwangen, Ger., Jul. 14, 1844. Royal Academy of Music, London.

Bériot (*Bay-ree-o*). (1) **Charles Auguste de.** Violinist, composer; born Louvain, Bel., Feb. 20, 1802; died Brussels, Bel., Apr. 8, 1870. One of the great violinists of the last century. His compositions hold an important place in the repertory of every violinist. (2) **Ch. Vilfride de.** Composer; born Paris, 1833. Son of (1). Composed orchestral and chamber music.

Berlioz (*Bair-lee-oz*), **Hector.** Composer; born La Côte St. André, France, Dec. 11, 1803; died Paris, Mar. 8, 1869. Intended by his father, a doctor, for the medical profession. Arriving in Paris, Berlioz preferred to follow his own inclinations, which lay in the direction of music. As a consequence of this determination, his family left him for some time to support himself as best he could. Becoming reconciled to his father, he was afterward given full permission to continue musical studies. Later Berlioz made a number of very successful concert tours, of which he gives lively descriptions in his *Autobiography*. As a composer, Berlioz belongs to the advanced Romantic School. Among his numerous compositions are the symphonies *Symphonie fantastique, Harold, Roméo et Juliet*, the great dramatic legend *Faust*, the operas *Benvenuto Cellini* and *Les Troyens;* the immense *Requiem*, and a number of lesser compositions of all kinds.

Bernacchi (*Bare-nack-kee*), **Antonio.** Singer, teacher; born Bologna, Italy, about 1690; died there, Mar. 1756. Famous master of the old Italian style of singing.

Bernard (*Bare-nahr*), **Emile.** Composer, organist; born Marseilles, France, Nov. 28, 1843; died Paris, Sept. 11, 1902. Composed concertos, suites, cantatas, chamber music, etc.

Bernecker, Konstantin. Composer; born Königsberg, Ger., Oct. 31, 1844; died there, Jun. 9, 1906. Cantatas, oratorios, secular choral works.

Bertini, Henri Jerome. Composer, pianist; born London, Oct. 28, 1798; died Meylan, France, Oct. 1, 1876. His études are in very general use in connection with the earlier stages of piano study.

Berwald (*Bair-valt*). (1) **Franz.** Composer; born Stockholm, Swed., 1796; died there, 1868. Opera composer. (2) **William Henry.** Pianist, composer; born Schwerin-Mecklenburg, Ger., Dec. 26, 1864. Syracuse University, Syracuse, N. Y.

Besekirsky, Vassily Vassilievitch. Violinist, teacher; born Moscow, Rus., Jan. 27, 1835. Teacher at Conservatory of Moscow, and of many prominent Russian violinists.

Besson (*Bes-song*), **Gustave August.** Musical instrument maker; born Paris, 1820; died there, 1875. Improved wind instruments.

Best, William Thomas. Organist; born Carlisle, Eng., Aug. 13, 1826; died Liverpool, Eng., May 10, 1897. One of the foremost English organists of his day.

Bevan, Frederick Charles. Composer; born London, Jul. 3, 1856. Concert singer and song composer. Lives in Australia.

Bevignani (*Beh-vi-nyah-nee*), **Enrico Cavaliere.** Conductor; born Naples, Italy, Sept. 29, 1841. Italian opera conductor.

Beyer, Ferdinand. Composer, pianist; born Querfurt, Ger., Jul. 25, 1803; died Mainz, Ger., May 14, 1863. Best known for a piano Method.

Bianchi (*Bee-ang-kee*), **Bianca.** Soprano, teacher; born Ger., Jun. 27, 1858. Akademie der Tonkunst, Munich, Ger.

Biber (*Bee-ber*), **Heinrich Johann Franz von.** Violinist, composer; born Wartenburg, Boh., Aug. 12, 1644; died Salzburg, Aus., May 3, 1704. Wrote some fine violin sonatas.

Biedermann, Edward Julius. Organist, composer; born Milwaukee, Wis., Nov. 8, 1849. Composer of masses, etc. Organist in New York.

Biehl, Albert. Composer; born Rudolstadt, Ger., Aug. 16, 1833. Wrote piano studies and pieces. Lived at Hamburg, Ger.

Bignami (*Been-yah-mee*), **Carlo.** Violinist, composer; born Cremona, Italy, 1808; died Voghera, Italy, 1848. Called by Paganini "the first violinist of Italy."

Billings, William. Composer; born Boston, Oct. 7, 1746; died there, Sept. 29, 1800. One of the first American composers of sacred music.

Billington, Elizabeth. Soprano; born London, about 1768; died St. Artein, Aug. 25, 1818. A celebrated English soprano.

Binchois, Egidius (or **Gilles de Binche**). Composer; born Binche, France, about 1400; died Lille, France, 1460. Sacred and secular composer of Flemish contrapuntal school.

Bird, Arthur. Composer; born Cambridge, Mass., Jul. 23, 1856. Composed a symphony, three orchestral suites, the comic opera *Daphne*, ballet *Rübezahl*, and much piano music. Lives in Berlin.

Bischoff. (1) **J. W.** Organist, composer; born Chicago 1850; died Washington, D. C., Jun. 2, 1909. Blind from infancy. (2) **Herman.** Composer; born Duisburg, Ger., Jan. 7, 1868. Composed symphonies, orchestral idyl *Pan*, etc. Lives Munich, Ger.

Bishop. (1) **Sir Henry Rowley.** Composer; born London, Nov. 18, 1786; died there, Apr. 30, 1855. Gave early indication of musical talent. Produced his *Circassian Bride* in 1809. In consequence of its great success he was made conductor at Covent Garden in the following year. A long succession of highly successful dramatic compositions, overtures, and songs gradually brought him to the front as one of the most deservedly popular composers of his day. Although he wrote much excellent music of various kinds, Bishop is now chiefly remembered for his glees and part songs, and as the composer of *Home, Sweet Home*. (2) **Anna.** Soprano; born London, 1814; died New York, Mar. 18, 1884. Wife of (1). (3) **John.** Organist, theorist; born Cheltenham, Eng., Jul. 31, 1817; died there, Feb. 3, 1890. He translated a number of foreign works into English, among others, Spohr's *Violin School* and Czerny's *School of Composition.*

Bispham, David. Baritone; born Philadelphia, Pa., Jan. 5, 1857. Distinguished in opera and concert. Lives New York.

Bizet, Georges. Composer; born Paris, Oct. 25, 1838; died Bougival, France, Jun. 3, 1875. Wrote a number of operas—*Le docteur miracle, Les pêcheurs des perles, La jolie fille de Perth, Numa, Djamileh,* the immensely popular *Carmen*, and music to *L'Arlésienne.*

Blagrove, Henry Gamble. Violinist; born Nottingham, Eng., Oct. 20, 1811; died London, Dec. 15, 1872.

Blahetka, Léopoldine. Pianist; born Guntramsdorf, Aus., Nov. 15, 1811; died Boulogne, France, Jan. 12, 1887.

Blangini, Giuseppe Marc. Mari Felice. Vocalist; born Turin, Italy, Nov. 18, 1781; died Paris, Dec., 1841. Composed vocal works.

Blaramberg, Paul. Composer, teacher; born Orenburg, Rus., Sept. 26, 1841. Has composed operas, etc. Moscow Conservatory.

Blaserna, Pietro. Teacher, writer; born near Aquileia, Italy, Feb. 29, 1836. Famous acoustician. University of Rome.

Blauvelt, Lillian. Soprano, born Brooklyn, N. Y., Mar. 16, 1873. Opera and concert singer. Lives Brooklyn.

Blaze (*Castil-Blaze*), **François-Henri-Joseph.** Writer; born Cavaillon, France, Dec. 1, 1784; died Paris, Dec. 11, 1857. A pioneer among French critical writers; treated opera, the dance, etc.

Blech, Leo. Composer; born Aix, Ger., Apr. 21, 1871. Composed operas *Das war ich, Aschenbrödel,* and the bright *Versiegelt,* also three symphonic poems.

Bleichmann, Julius. Composer, conductor; born Petrograd, Dec. 5, 1868; died there, 1909. Orchestral and opera composer.

Bleyle, Karl. Composer; born Feldkirch, Ger., May 7, 1880. Composed symphony *Lernt Lachen* for voices and orchestra, *Flagellantenzug,* etc. Lives Munich, Ger.

Blind, Tom (Thomas Greene Bethune). Pianist; born near Columbia, Ga., about 1849; died Hoboken, N. J., June 17, 1908. A child of slaves of James Bethune. Played and improvised remarkably.

Bliss, Philip Paul. Tenor, composer; born Clearfield Co., Pa., Jul. 9, 1838; died Ashtabula, O., Dec. 29, 1876. Hymn composer ("Pull for the shore," etc.).

Bloch. (1) **Ernest.** Composer, teacher; born Geneva, Switz., Jul. 24, 1880. Composed orchestral and chamber music, and large choral works. Lives New York. (2) **Josef.** Violinist, composer; born Pesth, Hun., Jan. 5, 1862. Wrote a *Hungarian Overture, Hungarian Rhapsody,* suites, violin works, etc. Buda-Pesth Conservatory.

Blockx (*Block*), **Jan.** Composer; born Antwerp, Bel., Jan. 25, 1851; died there, May 26, 1912. Composed operas *The Princess of the Inn, Thyl Uylenspiegel, The Bride of the Sea,* the ballet *Milenka,* and cantatas.

Blon, Franz von. Composer, conductor; born Berlin, Jul. 16, 1861. Popular military marches. Lives Berlin.

Bloomfield-Zeisler, Fanny. Pianist; born Bielitz, Aus., Jul. 16, 1866. Distinguished virtuoso. Lives Chicago.

Blow, John. Organist, composer; born Westminster, Eng., 1648; died there, Oct. 1, 1708. One of the many distinguished musicians trained in the Chapel Royal, time of Charles II.

Blumenfeld, Felix. Composer, pianist; born Kovalevska, Rus., Apr. 23, 1863. Composed works for orchestra, piano, 'cello. Petrograd Conservatory.

Blumenthal, Jacob. Composer; born Hamburg, Ger., 1829; died London, May 17, 1908. A prolific song writer.

Bobinski, Heinrich. Pianist; born Warsaw, Pol., Feb. 1, 1861. Composed an overture, piano concerto, etc. Kiev, Rus., Conservatory.

Boccherini, Luigi. Composer, 'cellist; born Lucca, Italy, Feb. 19, 1743; died Madrid, Spain, May 28, 1805. Wrote a great deal of excellent and original chamber music. Best known by a *Minuet.*

Bochsa, Robert Nicholas. Harpist, composer; born Montmédy, France, Aug. 9, 1789; died Sydney, N. S. W., Jan. 6, 1856.

Bodansky, Artur. Conductor; born Vienna, Dec. 16, 1877. Metropolitan Opera Co., New York.

Boehe (*Bay-e*), **Ernest.** Composer; born Munich, Ger., Dec., 27, 1880. Composed symphonic poems *Odysseus' Journey, Circe's Island, Nausicaa's Lament, Odysseus' Return, Taormina,* a *Tragic Overture,* etc. Lives Odenburg, Ger.

Boehm (*Baym*), **Theobald.** Flute-maker; born Munich, Ger., Apr. 9, 1794; died there, Nov. 15, 1881. Improved the flute.

Boekelman (*Bek-el-man*), **Bernardus.** Pianist, teacher; born Utrecht, Hol., Jun. 9, 1838. Since 1866 in U. S.; was musical director at Farmington (Conn.) Girls' School. Lives New York.

Boëllman (*Bo-ell-man*), **Léon.** Organist, composer; born Ensisheim, Alsace, Aug. 25, 1862; died Paris, Oct. 11, 1897. Composed a symphony, variations, fantaisie, etc., with organ.

Boëtus (Boëthius), **Anicius.** Philosopher, writer; born Rome about 475; died there about 524. His *De Musica* the chief authority on Greek music. Was executed for alleged treason by Theodoric, whose counsellor he had been.

Bohlmann, Theodor. Pianist; born Osterwieck, Ger., Jun. 23, 1865. Cincinnati College of Music.

Bohm, Karl. Pianist, composer; born Berlin, Jul. 11, 1844. Wrote attractive music for piano, violin, voice. Lives Berlin.

Boieldieu, François Adrien. Composer; born Rouen, France, Dec. 15, 1775; died Jarcy, France, Oct. 8, 1834. Wrote a number of successful operas: *Zoraime et Zulnare*, *Le Calif de Bagdad*, *Jean de Paris*, *La dame blanche*, and others. . Boieldieu's operas are distinguished by much charming melody, and a certain naïve freshness of sentiment.

Boisdeffre (*Bwa-defr*), **Ch.-Henri-René de.** Composer; born Vesoul, France, 1838; died Veselize, France, 1906. Composed a symphony, oratorio *The Song of Songs*, orchestral *Scènes Champêtres*, chamber music, etc.

Boise, Otis Bardwell. Organist, theorist; born Oberlin, O., Aug. 13, 1844; died Baltimore, Md., Dec. 2, 1912. Composed a symphony, two overtures, piano concerto, etc. Teacher of harmony and composition at Peabody Conservatory, Baltimore.

Boito (*Bo-ee-to*), **Arrigo.** Composer; born Padua, Italy, Feb. 24, 1842; died Milan, Italy, Jun. 9, 1918. Distinguished both as poet and opera composer. His best-known opera is *Mefistofele*.

Bolck, Oscar. Pianist, composer; born Hohenstein, Ger., Mar. 4, 1837; died Bremen, Ger., May 2, 1888.

Bonawitz, J. H. Pianist, composer; born Dürkhein, Ger., Dec. 4, 1839. Lived in London and Vienna.

Bonci, Alessandro. Tenor; born Cesena, Italy, 1870. Sang in U. S. Lives Milan, Italy.

Bonnet, Joseph. Organist, composer; born Bordeaux, France, Mar. 17, 1884. Visited U. S. Lives Paris.

Bononcini (Buononcini), **Giovanni Battista.** Composer; born Modena, Italy, 1660; died 1750. Opera composer, Handel's rival.

Bonvin, Ludwig. Composer, conductor; born Siders, Switz., Feb. 17, 1850. In U. S. since 1887. Composed much Catholic church music.

Boott, Francis. Composer; born Boston, Jun. 24, 1813; died Cambridge, Mass., Mar. 1, 1904. Wrote sacred works, a mass, etc.

Borch, Gaston. Composer, 'cellist; born Guines, France, Mar. 8, 1871. Composed three operas, a symphony, a piano concerto, etc. Best known by songs. Lives New York.

Bordogni (*Bor-dohn-yee*), **Marco.** Singer, teacher; born Gazzaniga, Italy, 1788; died Paris, Jul. 31, 1856. Composer of vocalises.

Borodin, Alexander Porphyrievitch. Composer; born Petrograd, Nov. 12, 1834; died there, Feb. 27, 1887. National Russian School. Famous also in medicine. Composed two symphonies, a *Sketch of the Steppes*, opera *Prince Igor*, chamber music and solo works.

Borowski (*Bor-off-skee*), **Felix.** Composer, writer, teacher; born Burton, Eng., Mar. 10, 1872. Composed refined piano, organ, and violin pieces. Chicago Musical College.

Bortnianski (*Bort-nyan-skee*), **Dimitri.** Composer; born Gloukov, Rus., 1752; died Petrograd, Sept. 25 (Oct. 8), 1825. Composer of Russian church music.

Bos, Coenraad V. Pianist; born Leyden, Hol., Dec. 7, 1875. Distinguished accompanist. Lives New York.

Bossi, Marco Enrico. Organist, composer; born Salò, Italy, Apr. 25, 1861. Leading Italian composer. Works include organ concertos, cantata *Paradise Lost*, operas *Paquita*, *The Wanderer*, and *The Angel*, chamber music and many shorter pieces. Lives Como, Italy.

Botta, Luca. Tenor; born Amalfi, Italy, Apr. 16, 1884; died New York, 1917.

Bottesini (*Bot-te-see-nee*), **Giovanni.** Double-bass player; born Crema, Italy, Dec. 24, 1823; died Parma, Italy, Jul. 7, 1889. Made many concert tours as a virtuoso on the double-bass. His command over the resources of his instrument, his clearness of intonation, expression, and execution were wonderful. Bottesini was also a composer of merit, having written operas, symphonies, concertos, quartets, etc.

Bourgault-Ducoudray (*Boor-goh-Du-cooh-dray*), **Louis Albert.** Composer; born Nantes, France, Feb. 2, 1840; died Vernouillet, France, Jul. 4, 1910. Composed operas and orchestral works; investigated folk-music.

Bovy, Ch.-Samuel (pseudonym Lysberg). Composer, pianist; born Lysberg, Switz., Mar. 1, 1821; died Geneva, Switz., Feb. 15, 1873. Composed salon music.

Bowen, York. Composer, teacher; born London, Feb. 22, 1884. Composed for orchestra, and viola solos. Royal Academy of Music, London.

Bowman, E. M. Organist, teacher; born Barnard, Vt., Jul. 18, 1848; died Brooklyn, Aug. 27, 1913. Author of works on piano teaching.

Boyce, William. Organist, composer; born London, Feb. 7, 1910; died there, Feb. 7, 1779. Editor of *Cathedral Music;* composed *Hearts of Oak*.

Boyle, George F. Pianist, composer; born Sydney, N. S. W., Jun. 29, 1886. Composed piano concerto, cantatas, piano pieces. Peabody Conservatory, Baltimore, Md.

Bradbury, William B. Composer; born York, Me., Oct. 6, 1816; died Montclair, N. J., Jan. 7, 1868. Composed two cantatas; much music for Sunday-school.

Bradsky, Wenzel. Composer; born Hakovnik, Boh., 1833; died there, 1881. Composed operas and very popular songs.

Braga, Gaetano. 'Cellist, composer; born Giulianova, Italy, Jun. 9, 1829; died Milan, Italy, Nov. —, 1907. Best known by *Angel's Serenade*.

Braham, John. Tenor; born London, 1774; died there, Feb. 17, 1856. Equally great in opera and oratorio.

Brahms, Johannes. Composer; born Hamburg, Ger., May 7, 1833; died Vienna, Apr. 3, 1897. Attracted much attention as a boy by his compositions and piano playing. Settled in Vienna in 1869. His compositions cover a wide range, and with the exception of opera there is scarcely a department of musical art in which he has not made his influence felt. Powerful, original, and versatile, Brahms ranges from the slightest to the grandest in his choice of form, and in sentiment he is just as catholic, passing from the austere grandeur of the *Requiem* or the *Song of Destiny* to the delicate charm of many of his lesser compositions—songs, piano pieces, etc. Brahms's predominant characteristics are great and even daring intensity, coupled, in the works of his maturity, with a rigid artistic reserve. Brahms is best known by his four symphonies, which are classical in form and spirit. Modern composers use a larger orchestra and struggle for dramatic effects, but he proved that great music could still be written with the classical forces.

Brambach, Kaspar Joseph. Composer; born Bonn, Ger., Jul. 14, 1833; died there, Jun. 20, 1902. Known by his cantatas.

Brandeis, Frederick. Pianist, composer; born Vienna, Jul. 5, 1835; died New York, 1899. Composed salon music.

Brandt, Marianne (really Bischoff). Contralto; born Vienna, Sept. 12, 1842. Lives Vienna.

Brandts-Buys, Jan. Composer; born Zutphen, Hol., Sept. 12, 1868; died 1917.

Branscombe, Gena. Composer; born Picton, Ont. Successful songs and choruses for women's voices. Lives New York.

Brassin (*Bras-sang*), **Louis.** Pianist, composer; born Aix, Ger., Jun. 24, 1840; died Petrograd, May 17, 1884. Wrote études, a piano method, salon pieces, etc.

Brauer, Max. Conductor, composer; born Mannheim, Ger., May 9, 1855. Wrote a suite for strings, two operas, violin pieces, etc. Lives Carlsruhe, Ger.

Braunfels, Walter. Composer; born Frankfort, Ger., Dec. 19, 1882. Composed comic operas and works for orchestra. Lives Munich.

Brecher, Gustav. Composer, conductor; born Eichwald, Boh., Feb. 5, 1879. Composed a symphony *Aus unserer Zeit,* the symphonic poem *Rosmersholm,* etc. Lives Cologne, Ger.

Bree (*Bray*), **Johann Bernard van.** Violinist, composer; born Amsterdam, Hol., Jan. 29, 1809; died there, Feb. 14, 1857. Best known by cantata *St. Cecilia's Day.*

Breithaupt, Rudolph Maria. Pianist, teacher; born Brunswick, Ger., Aug. 11, 1873. Exponent of weight-technic system. Lives Berlin.

Brema (*Bray-ma*), **Marie** (really Minnie Fehrmann). Mezzo-soprano; born Liverpool, Eng., Feb. 28, 1856. Famous Wagnerian mezzo-soprano. Royal College of Music, Manchester, Eng.

Breton y Hernandez (*Her-nan-deth*), **Tomas.** Composer; born Salamanca, Spain, Dec. 29, 1850. Opera composer; produced also *Polonaise, Scherzo, Funeral March,* and *Andalusian Pictures* for orchestra.

Bréval (*Bray-vahl*), **Lucienne** (really Bertha Schilling). Soprano; born Berlin, Nov. 4, 1869. Wagnerian and French opera rôles. Lives Paris.

Bréville (*Bray-veel*), **Pierre de.** Composer, teacher; born Bar-le-Duc, France, Feb. 21, 1861. Pupil of César Franck. Works include masses, the oratorio *St. Rose de Lima,* orchestral *Nuit de Decémbre,* overture *Princess Maleine,* music to Maëterlinck's *Sept Princesses,* and Kalidasa's *Sakuntala,* also songs, piano works, etc. Schola Cantorum, Paris.

Brewer. (1) **Albert Herbert.** Organist, composer; born Gloucester, Eng., Jun. 21, 1865. Conductor Three Choirs Festival, Gloucester. (2) **John Hyatt.** Organist, composer; born Brooklyn, N. Y., Jan. 18, 1856. Composed organ and church music, songs, choral works, etc. Lives Brooklyn.

Bridge. (1) **Frank.** Composer, conductor; born Brighton, Eng., Feb. 26, 1879. Composed works for orchestra and chamber music. Lives London. (2) **Sir Frederick.** Organist, composer; born Oldbury, Eng., Dec. 5, 1844. Composed much church music. Organist Westminster Abbey. (3) **Joseph Cox.** Organist; born Rochester, Eng., Aug. 16, 1853. Chester Cathedral.

Bridgetower, George Augustus Polgreen. Violinist; born Biala, Pol., 1780; died London, between 1840 and 1850. Son of an African father and a European mother. Bridgetower was the first to play the *Kreutzer* sonata in public.

Brink, Jules ten. Composer; born Amsterdam, Hol., Nov. 4, 1838; died Paris, Feb. 6, 1889. Composed for orchestra.

Bristow, George F. Composer; born Brooklyn, Dec. 19, 1825; died New York, Dec. 13, 1898. Composed opera *Rip van Winkle.*

Britton, Thomas. Musical amateur; born Northamptonshire, Eng., 1651; died London, Sept. 27, 1714. A remarkable musical enthusiast, who, from the nature of his calling, was commonly known as the "Musical Small-coals Man."

Broadwood, John. Piano-maker; born Cockburnspath, Eng., Oct., 1732; died 1812. Contributed to develop the piano mechanism.

Brockway, Howard A. Pianist, composer; born Brooklyn, N. Y., Nov. 22, 1870. Works include *Sylvan Suite* for orchestra, a symphony (MS), cantata, orchestral ballade, scherzo, a *Cavatina* and a *Romance* for violin and orchestra, and many short works for violin, piano pieces, songs, etc. Lives New York.

Brodsky, Adolf. Violinist, teacher; born Taganrog, Rus., Mar. 21, 1751. Teacher of a number of prominent violinists in Europe and U. S. Royal College of Music, Manchester, Eng.

Broekhoven (*Breck-ho-ven*), **John A.** Theorist, harmony teacher; born Beek, Hol., 1852. Composed *Suite Creole, Columbia Overture,* etc. Cincinnati College of Music.

Bronsart. (1) **Hans von.** Pianist, conductor; born Berlin, Feb. 11, 1830; died Munich, Ger., Nov. 3, 1913. (2) **Ingeborg von.** Pianist, composer; born Petrograd, Aug. 24, 1840; died Munich, Ger., Jun. 17, 1913. Composed operas, concertos, sonatas, fugues, etc. Wife of (1).

Brown, Eddy. Violinist; born Chicago, Jul. 15, 1895. Distinguished virtuoso. Lives New York.

Bruch, Max. Composer; born Cologne, Ger., Jan. 6, 1838. Great in his violin concertos (especially No. 2, in G minor) and in martial cantatas, such as *Odysseus, Frithjof,* etc., all these being inspired works of genius. Lives Berlin.

Bruckner (*Brook-ner*), **Anton.** Organist, composer; born Ansfelden, Aus., Sept. 4, 1824; died Vienna, Oct. 11, 1896. Composer of famous symphonies, nine in all. These works, especially the last three, handle the full orchestra with the utmost breadth and skill, placing Bruckner in the first rank of composers. The last one is unfinished, and dedicated to God.

Brüll (*Bril*), **Ignaz.** Pianist, composer; born Prossnitz, Aus., Nov. 7, 1846; died Vienna, Sept. 17, 1907. Wrote *The Golden Cross* and other operas, etc.

Brune, Adolf Gerhard. Pianist, composer; born near Hanover, Ger., Jun. 21, 1870. Composed for orchestra, chamber music, organ; also piano pieces and songs. Lives Chicago.

Bruneau, Alfred. Composer, writer; born Paris, Mar. 3, 1857. Has written an *Overture héroïque*, symphonic poems —*La belle au bois dormant, Léda* and *Penthésilée;* operas *Kerim, Le rêve,* and *L'attaque du moulin,* etc. Lives Paris.

Bruni, Antoine Barthelemy. Violinist, conductor; born Coni, Italy, 1759; died there, 1823. Wrote some important educational works in connection with the violin, also the viola.

Bucalossi, Ernest. Composer; born London, May 27, 1867. Composed songs and dance music.

Büchner, Emil. Composer; born Osterfeld, Ger., Dec. 25, 1826; died Erfurt, Ger., June 9, 1908. Opera and overture composer.

Buck. (1) **Dudley.** Organist, composer; born Hartford, Conn., Mar. 10, 1839; died Orange, N. J., Oct. 6, 1909. His works include the opera *Deserèt,* orchestral music, organ, church and piano music, cantatas—*King Olaf's Christmas, Voyage of Columbus, Hymn to Music, The Light of Asia, The Christian Year* (a cycle of five cantatas)—and other compositions. (2) **Percy Carter.** Organist, composer; born West Ham, Eng., Mar. 25, 1871. Composed for orchestra, chamber music, church service. Trinity College, Dublin.

Buhlig (*Boo-lig*), **Richard.** Pianist; born Chicago, 1880.

Bull. (1) **John.** Organist, composer; born Somersetshire, Eng., about 1563; died Antwerp, Bel., Mar. 13, 1628. One of the great English musicians of the Elizabethan period. (2) **Ole Bornemann.** Violinist; born Bergen, Nor., Feb. 5, 1810; died Lysö, Nor., Aug. 17, 1880. Composed violin works which he played at his concerts.

Bullard, Frederick Field. Composer; born Boston, Mass., Sept. 21, 1864; died there, Jun. 24, 1904. Composed church music, secular choruses, and songs; best known by *Stein Song.*

Bülow, Hans Guido von. Pianist, conductor; born Dresden, Ger., Jan. 8, 1830; died Cairo, Egypt, Feb. 12, 1894. Edited Beethoven's sonatas. Made piano arrangements, such as *Tristan and Isolda.* His orchestra at Meiningen was so well disciplined that once, when he was late, it played a piece without any leadership.

Bungert, August. Composer; born Mühlheim, Ger., Mar. 14, 1846; died Leulersdorf, Ger., Oct. 26, 1915. Composed a comic opera, a symphonic poem, overture *Tasso,* etc., also a cycle of six operas on Greek subjects: *Achilles, Clytemnestra, Circe, Nausicaa, Odysseus' Return and Odysseus' Death.*

Bunnett, Edward. Organist, composer; born near E. Dereham, Eng., Jun. 26, 1834. Composed cantatas and church music. Lives Mancroft, Eng.

Bunning, Herbert. Composer, conductor; born London, May 2, 1863. Composed symphonic poems, rhapsody, two overtures, operas, a *Village Suite,* scenas, songs, etc. Lives London.

Buonamici (*Bwoh-nah-mee-chee*). (1) **Carlo.** Pianist; born Florence, Italy, Jun. 20, 1875. Teacher in Boston. Son of (2). (2) **Giuseppe.** Pianist, teacher; born Florence, Mar. 12, 1846; died there, Mar. 18, 1914. A strong educational influence in Italy.

Burchard (*Boorkh-art*), **Karl.** Pianist; born Hamburg, Ger., 1820; died Dresden, Ger., Feb. 12, 1896. Arranged classical works for piano duet playing.

Burdett, George Albert. Organist, composer; born Boston, Jun. 17, 1856. Composed church music and organ pieces. Lives Newton Center, Mass.

Burgmüller. (1) **Johann Friedrich.** Composer; born Regensburg, Ger., 1806; died Beaulieu, France, Feb. 13, 1874. Composed much used études and light piano pieces. (2) **Norbert.** Composer; born Düsseldorf, Ger., Feb. 8, 1810; died Aix, Ger., May 7, 1836. There is every reason to believe that if his life had been spared Burgmüller would have reached a high place in his art. Schumann begins a memorial notice of him by saying that since the early death of Schubert nothing more deplorable had happened than that of Burgmüller.

Burgstaller, Alois. Tenor; born Holzkirchen, Ger., Sept. 27, 1871. Wagnerian opera singer; appeared in U. S. Lives near Munich, Ger.

Burleigh. (1) **Cecil.** Violinist, composer; born Wyoming, N. Y., Apr. 17, 1885. Composed principally for violin. University of Montana, Missoula, Mon. (2) **Harry Thacker.** Baritone, composer; born Erie, Pa., Dec. 2, 1866. Composed many songs and arranged settings of Negro spirituals, notably *Deep River.* The most prominent American Negro composer.

Burmeister (*Boor-my-ster*), **Richard.** Pianist, composer; born Hamburg, Ger., Dec. 7, 1860. Composed concertos and piano pieces; pupil of Liszt. Lives Berlin.

Burmester (*Boor-mes-ter*), **Willy.** Violinist; born Hamburg, Ger., Mar. 16, 1869. Distinguished concert violinist. Lives Berlin.

Burney, Charles. Organist, historian; born Shrewsbury, Eng., Apr. 12, 1726; died London, Apr. 12, 1814. Studied music under Arne. Was for nine years organist of Lynn Regis, in Norfolk. Afterward made several extensive tours on the continent in search of materials for his *History of Music,* the first volume of which appeared in 1776.

Burrian, Karl. Tenor; born Prague, Boh., Jan. 12, 1870. Famous Wagnerian tenor. Royal Opera, Vienna.

Burton, Frederick Russell. Composer; born Jonesville, Mich., Feb. 23, 1861; died Lake Hopatcong, N. J., Sept. 30, 1909. Wrote cantata *Hiawatha* on Indian themes.

Busby, Thomas. Organist, writer; born Westminster, Eng., Dec., 1755; died London, May 28, 1838. Wrote several works dealing with musical subjects, the most important of them being a *History of Music,* based upon the larger works of Burney and Hawkins.

Busch, Carl. Composer, violinist, conductor; born Bjerre, Den., Mar. 29, 1862. Composed a symphony, a symphonic rhapsody, violin music, cantatas, etc. Conductor Kansas City (Mo.) Symphony Orchestra.

Busi (*Boo-si*), **Alessandro.** Composer; born Bologna, Italy, 1833; died there, 1895. Wrote masses with orchestra, cantatas, songs, violin works, etc.

Busnois, Antoine. Composer; born Picardy, France; died Bruges, Bel., Nov. 6, 1492. Famous early contrapuntist.

Busoni, Ferrucio Benvenuto. Pianist, composer; born Empoli, Italy, Apr. 1, 1866. Has composed much in extreme modern style—opera *Die Brautwahl,* incidental music to *Turandot,* etc. Best known as editor and arranger of Bach's works. Lives Zürich, Switz.

Busser, Henri-Paul. Organist, composer; born Toulouse, France, Jan. 16, 1872. Composed pastorale *Daphnis and Chloe,* cantata *Amadis,* an orchestral suite, etc.

Bussler, Ludwig. Theorist, teacher; born Berlin, Nov. 26, 1838; died there, Jan. 18, 1901. Author of text-books.

Buths (*Boots*), **Julius.** Pianist, conductor; born Wiesbaden, Ger., May 7, 1851. Composed for orchestra and chamber music. Düsseldorf Conservatory.

Butt, Clara. Contralto; born Southwick, Eng., Feb. 1, 1873. Distinguished for the rich quality and depth of her lower tones. Lives London.

Butterfield, James Austin. Composer; born Hertfordshire, Eng., May 18, 1837; died Chicago, Jul. 6, 1891. Composed songs, cantata *Belshazzar,* etc.

Buxtehude (*Boox-te-hoo-deh*), **Dietrich.** Organist, composer; born Helsingör, Den., 1637; died Lübeck, Ger., May 9, 1707. The most famous organist of his time. Bach came to hear him play.

Byrd, William. Organist, composer; born London, 1542; died there, Jul. 14, 1623. The "Father of Musicke." Celebrated for his church music and madrigals.

C

Caballero (*Kah-vahl-lyair-oh*), **Fernandez.** Composer; born Murcia, Spain, Mar. 14, 1835; died Madrid, Spain, 1906. Composed zarzuelas.

Cabezon (*Cah-be-thon*), **Antonio de.** Organist, harpsichordist; born Madrid, Spain, Mar. 30, 1510; died there, May 24, 1566. Was blind. Called the "Spanish Bach."

Caccini (*Cat-chee-nee*), **Giulio.** Composer; born Rome, about 1550; died Florence, Italy, Dec., 1618. Originated opera with Peri at Florence. His daughter Francesca was a gifted contrapuntal composer.

Cadman, Charles Wakefield. Composer; born Johnstown, Pa., Dec. 24, 1881. Composed song-cycles with orchestra (*Sayonara, Three Moods,* etc.), choral works, etc.; best known by his settings of Indian melodies, which are very beautiful; but these are chiefly the composer's work, as the Indians have no harmony, singing in unison. Cadman has written an opera, *Shanewis,* on Indian melodies. Lives Los Angeles, Cal.

Cady, Calvin B. Teacher; born Barry, Ill., Jun. 21, 1851. Has trained many teachers for fundamental work. Lives Portland, Ore.

Caffarelli, Gaetano Majorano (*Ca-fa-rel-lee, Gah-eh-ta-no Mah-yo-rah-no*). Singer; born Bari, Italy, Apr. 16, 1703; died Santo Dorato, Italy, Feb. 1, 1783; also given as Nov. 30, 1783. Male soprano.

Cagnoni (*Can-yo-ni*), **Antonio.** Composer, conductor; born Godiasco, Italy, 1828; died Bergamo, Italy, 1896. Composed a number of operas.

Cahen (*Kaa-en*), **Albert.** Composer; born Jan. 8, 1846; died Cap d'Ail, France, Mar., 1903. Pupil of César Franck; composed operas and songs.

Caldicott, Alfred James. Composer; born Worcester, Eng., Nov. 26, 1842; died Gloucester, Eng., Oct. 24, 1897. Composed cantatas, operettas and glees.

Calkin, J. Baptiste. Organist, composer; born London, Mar. 16, 1827; died there, Mar. 15, 1905. Composed church music.

Callaerts, Joseph. Organist, composer; born Antwerp, Bel., Aug. 22, 1838; died there, Mar. 3, 1901. Composed an opera, a prize symphony, cantatas, etc.

Callcott. (1) **John Wall.** Organist, composer; born Kensington, Eng., Nov. 20, 1766; died Bristol, Eng., May 15, 1821. A great glee writer. (2) **William Hutchins.** Composer; born Sept. 28, 1807; died Aug. 5, 1882. Composed anthems and songs. Son of (1).

Calvé (*Cahl-veh*), **Emma.** Soprano; born Aveyron, France, 1866. Famous as "Carmen." Lives Aveyron.

Cambert (*Cam-bare*), **Robert.** Composer; born Paris, 1628; died London, 1677. The first writer of French opera.

Camp, John Spencer. Organist, composer; born Middletown, Conn., Jan. 30, 1858. Composed orchestral works, cantatas, organ pieces, etc. Lives Hartford, Conn.

Campagnoli (*Kam-pa-nyo-lee*), **Bartolomeo.** Violinist, composer; born Cento, Italy, Sept. 10, 1751; died Neustrelitz, Nov. 6, 1827. Wrote a *Violin School,* studies for viola, etc.

Campanari. (1) **Leandro.** Violinist, teacher, conductor; born Rovigo, Italy, Oct. 20, 1857. Lives San Francisco. (2) **Giuseppe.** Baritone; born Venice, Italy, Nov. 17, 1858. At first a 'cellist, then with Metropolitan Opera Co. as baritone. Brother of (1). Lives New York.

Campanini. (1) **Italo.** Tenor; born Parma, Italy, Jun. 29, 1846; died Vigatto, Italy, Nov. 22, 1896. Distinguished in Italian opera. (2) **Cleofonte.** Conductor; born Parma, Italy, Sept. 1, 1860. Conductor Chicago Opera Co.

Campbell-Tipton, Louis. Composer; born Chicago, Ill., Nov. 21, 1877. Composed for piano, violin, and voice. Lives Paris.

Campra, André. Composer; born Aix, Ger., Dec. 4, 1660; died Versailles, France, Mar. 29, 1744. Early French opera composer.

Capocci (*Ca-pot-tchee*), **Filippo.** Composer, organist; born Rome, May 11, 1840; died there, 1898. Composed organ works and the oratorio *St. Atanasio.*

Capuzzi (*Ca-poot-zi*), **Giuseppe Antonio.** Violinist; born Brescia, Italy, 1753; died Bergamo, Italy, 1818. Composed operas, ballets, and chamber music.

Caraccioli, Luigi. Composer, teacher; born Andria, Italy, Aug. 11, 1847; died London, Aug. 22, 1887.

Carafa (*Ka-rah-fa*), **Michele Enrico.** Composer; born Naples, Italy, Nov. 17, 1787; died Paris, Aug. 26, 1862. Composed operas and piano pieces.

Carey, Henry. Composer, singer; born London, 1685 (1692); died there, Oct. 4, 1743. The first to sing "God Save the King," and reputed composer of it.

Carissimi, Giacomo. Composer; born Marini, Italy, about 1604; died Rome, Jan. 12, 1674. One of the earliest writers of oratorio.

Carl, William Crane. Organist, teacher; born Bloomfield, N. J., Mar. 2, 1865. Head of school for organists, New York.

Caro, Paul. Composer; born Breslau, Ger., Oct. 25, 1859. Composed four symphonies, operas *Hero and Leander* and *Ulfosti's Wedding,* overtures, symphonic poems, string quartets, etc. Lives Breslau.

Caron, Rose. Soprano; born Monerville, France, Nov. 17, 1857. Wagnerian rôles in French. Paris Conservatory.

Carpenter, John Alden. Composer; born Park Ridge, Ill., Feb. 28, 1876. Composed for orchestra in modern style, also songs, violin pieces, etc. Lives Chicago.

Carreño, Teresa. Pianist; born Caraccas, Venezuela, Dec. 22, 1853; died New York, Jun. 12, 1917. Distinguished virtuoso.

Carrodus, John Tiplady. Violinist, teacher; born Brathwaite, Eng., Jan. 20, 1836; died London, Jul. 13, 1895.

Carse, Adam von Ahn. Composer; born Newcastle, Eng., May 10 (19), 1878. Composed for orchestra, chamber music, and voice. Royal Academy of Music, London.

Caruso, Enrico. Tenor; born Naples, Italy, Feb. 25, 1873. The greatest tenor of his time. Lives New York.

Carvalho, Caroline Miolan. Soprano; born Marseilles, France, Dec. 31, 1827; died Puys, France, Jul. 10, 1895. Leading artist at the Paris Grand Opéra.

Cary, Annie Louise. Contralto; born Wayne, Me., Oct. 22, 1842. Successful in opera, oratorio, concert. Lives Norwalk, Conn.

Casals, Pablo. 'Cellist, composer; born Veudrell, Spain, Dec. 30, 1876. Distinguished virtuoso. Lives New York.

Casella, Alfredo. Pianist, composer; born Turin, Italy, Aug. 25, 1883. St. Cecilia Conservatory, Rome.

Catalani. (1) **Angelica.** Soprano; born Sinigaglia, Italy, May 10, 1780; died Paris, Jun. 12, 1849. One of the most brilliant sopranos known to history. (2) **Alfredo.** Composer; born Lucca, Italy, Jun. 19, 1854; died Milan, Italy, Aug. 7, 1893. Composed sacred music, operas *La Wally* and *Dejanire*, etc.

Catel, Charles Simon. Composer, teacher; born L'Aigle, France, Jun. 10, 1773; died Paris, Nov. 29, 1830. Harmony teacher at the Paris Conservatory; composed operas, etc.

Cavalieri. (1) **Emilio del.** Composer; born Rome about 1550; died Florence, Italy, Mar. 11, 1602. Composer of the first oratorio. (2) **Lina.** Soprano; born Rome, Dec. 25, 1878. Chicago Opera Co.

Cavalli, Francesco (really Caletti-Bruni). Composer; born Cremona, Italy, 1599 (1600); died Venice, Jan. 14, 1676. Pupil of Monteverde, whose works he surpassed. Cavalli's best operas were *Giasone, Serse,* and *Ercole Amante.*

Cavos, Catterino. Composer; born Venice, Italy, 1776; died Petrograd, 1840. Wrote operas in Russian, especially *Ivan Sonsanin,* the subject used later by Glinka in founding the native Russian school.

Cellier, Alfred. Composer, conductor; born London, Dec. 1, 1844; died there, Dec. 28, 1891. Wrote very successful light operas.

Cesti, Marco Antonio. Composer; born Florence, Italy, 1620; died Venice, 1669. Early opera composer.

Chabrier (*Shab-ree-ay*), **Alexis Emmanuel.** Composer; born Ambert, France, Jan. 18, 1841; died Paris, Sept. 13, 1894. Composed operettas, operas *Gwendoline, Le roi malgré lui,* the unfinished *Briseis,* the lyric scene *La Sulamite, España,* for orchestra, *Bourrée fantastique,* for piano, etc.

Chadwick, George Whitfield. Composer; born Lowell, Mass., Nov. 13, 1854. Studied in Boston, and under Jadassohn, Reinecke, and Rheinberger in Europe. Became teacher in the New England Conservatory of Music, also its Director. His works include the comic opera *Tabasco, The Viking's Last Voyage,* the lyric drama *Judith,* symphonies, overtures, chamber music, choral ballads, and songs. He won later successes with his *Sympohnic Suite* and the symphonic poem *Aphrodite.* Lives Boston.

Chaliapine, Fédor. Bass; born Kazan, Rus., Feb. 13, 1873. Distinguished for dramatic power. National Opera, Moscow.

Chambonnières (*Sham-bon-ee-air*), **Jacques.** Claveçinist, composer; born about 1600; died 1670. Composer for clavichord in the seventeenth century.

Chaminade, Cécile. Pianist, composer; born Paris, Aug. 8, 1861. Composed the ballet-symphony *Calirrhoë,* the lyric symphony *Les Amazones,* suites, a concerto, etc., but is best known by her graceful and dainty songs and piano pieces. Lives Paris.

Chapman, William Rogers. Organist, conductor; born Hanover, Mass., Aug. 4, 1855. Conductor Maine Festival Chorus. Lives New York.

Chappell, William. Historian; born London, Nov. 20, 1809; died there, Aug. 20, 1888. Wrote a *History of Music* extending from the earliest records to the fall of the Roman Empire; also *History of the Popular Music of the Olden Times.*

Chapuis (*Shah-pwee*), **Auguste Paul.** Composer, conductor; born Dampierre-sur-Salon, France, Apr. 20, 1862. His operas are not very successful. Harmony teacher at the Paris Conservatory.

Charpentier (*Shar-pon-tyay*), **Gustave.** Composer; born Dieuze, Lorraine, Jun. 25, 1860. Best known by opera *Louise,* a protest against the hard life of working-girls; a sequel, *Julien,* not very great. Wrote the suite *Impressions d'Italie,* the cantata *La Vie du Poète,* and smaller works. Lives Paris.

Chausson (*Show-song*), **Ernest.** Composer, conductor; born Paris, 1855; died Limay, France, Jun. 12, 1899. Composed the operas *Hélène* and *Le Roi Arthus,* the symphonic poems *Viviane* and *Les Caprices de Marianne,* a symphony, chamber music, incidental music to *The Tempest,* and songs.

Cherubini, Maria Luigi. Composer; born Florence, Italy, Aug. 14, 1760; died Paris, Mar. 15, 1842. After receiving lessons from his father, was placed under the care of the celebrated Giuseppe Sarti, whose pupil he remained for four years. When only thirteen Cherubini wrote a successful mass. His first opera, *Quinto Fabio,* was produced in 1780. In 1788 he settled in Paris, where he acquired a great reputation as a composer of operas and church music. Principal among his operas, which are real works of art, are *Ifigenia in Aulide, Lodoïska, Médée, Les deux journées,* and *Anacreon.* He also wrote four masses, a requiem, string quartets, many lesser compositions, and a masterly work on counterpoint. From 1821 to 1841 he was head of the Paris Conservatory.

Chevé (*Sheh-vay*), **Emile J. M.** Teacher; born Douarnenez, France, 1804; died Paris, Aug. 26, 1864. Inventor of simplified system of teaching vocal music.

Chevillard (*Shev-ee-yar*), **Camille.** Conductor; born Paris, Oct. 14, 1859. Conductor of Lamoureux concerts. Has composed a ballade, a symphony, a symphonic poem, and smaller works. Paris Conservatory.

Chickering, Jonas. Piano-maker; U. S. A., 1798-1853.

Chipp, Edmund Thomas. Organist, composer; born London, Dec. 25, 1823; died Nice, France, Dec. 17, 1886. Composed two oratorios, much church music, organ pieces, etc.

Chittenden, Kate Sara. Pianist, teacher; born Hamilton, Ont., Apr. 17, 1856. Director American Institute of Applied Music, New York.

Chladni (*Khlat-nee*), **Ernst Florens Friedrich.** Physicist; born Wittenberg, Ger., Nov. 30, 1756; died Breslau, Ger., Apr. 3, 1827. Made very profound researches into the subject of acoustics.

Chopin, Frédéric François. Pianist, composer; born Zelazowa Wola, Pol., Feb. 22, 1810; died Paris, Oct. 17, 1849. Made his first important public appearance in Vienna in 1829, where the delicate charm and expression of his playing excited great public attention. From 1831 until his death Chopin lived in Paris. Chopin is king of pianoforte composers. Of French and Polish parentage, he shows in his works the combined influences of the Slavonic and the French spirit. There is about them the wild, dreamy nature of the Slav, and a dainty caprice, coupled with an exquisite perfection of form and manner, thoroughly French.

Chorley, Henry F. Writer; born Blockley Hurst, Eng., Dec. 15, 1808; died London, Feb. 16, 1872. Eminent musical critic.

Chrysander, Friedrich. Historian; born Lübtheen, Ger., Jul. 8, 1826; died Bergedorf, Ger., Apr. 13, 1901. A distinguished writer on musical subjects. His most important work is his monumental biography of Handel. On all subjects connected with Handel or his compositions, Chrysander takes unquestioned rank as the greatest authority.

Chwatal (*Shvah-tal*), **Franz X.** Composer; born Rumburg, Boh., Jun. 19, 1808; died Soolbad, Jun. 4, 1874.

Cilea (*Chil-a-ah*), **Francesco.** Composer, teacher; born Palmi, Italy, Jul. 23, 1866. Composed operas in modern realistic style, and works for orchestra. Naples Conservatory.

Cimarosa (*Chee-ma-ro-sa*), **Domenico.** Composer; born Aversa, Italy, Dec. 17, 1749; died Venice, Jan. 11, 1801. A pupil of Piccinni. Wrote an immense number of highly successful operas, which rapidly gained for him a European reputation. For three years he held a position at the court of Catharine II of Russia. He afterward went to Vienna as court conductor. In Vienna he produced his greatest work, the opera *Il Matrimonio Segreto.*

Claassen, Arthur. Conductor; born Stargard, Ger., Feb. 19, 1859. Active in Brooklyn as conductor and composer.

Clapisson (*Clah-pee-song*), **Antoine Louis.** Violinist, composer; born Naples, Sept. 15, 1808; died Paris, Mar. 19, 1866.

Clarke. (1) **Hugh A.** Composer, theorist; born Toronto, Can., Aug. 15, 1839. Professor of Music, University of Pennsylvania, Philadelphia, for many years. (2) **William Horatio.** Organist, composer; born Newton, Mass., Mar. 8, 1840; died Reading, Mass., Dec. 11, 1913.

Claribel. See **Barnard.**

Clark, Frederick Scotson. Organist, composer; born London, Nov. 16, 1840; died there, Jul. 5, 1883. Composed much organ music.

Clay, Frederick. Composer; born Paris, Aug. 3, 1840; died Great Marlow, Eng., Nov. 24, 1889. Wrote a number of light operas—*Princess Toto*, etc., also many songs.

Clément (*Clay-mahng*), **Edmond.** Tenor; born Paris, Mar. 28, 1867. Sang much in U. S. Artist of distinction. Lives Paris.

Clementi, Muzio. Pianist, composer; born Rome, 1752; died Evesham, Eng., Mar. 10, 1832. In his ninth year accepted a position as organist. At fourteen visited London, where his pianoforte playing excited general admiration. In 1817 produced his celebrated book of studies for the piano, *Gradus ad Parnassum.* His compositions display great lucidity of construction and elegant precision, but they show very few traces of originality. They are, however, very valuable as educational works, and it is only in this capacity that Clementi's works can be said to survive.

Cleve, Halfdan. Composer; born Kongsberg, Nor., Oct. 5, 1879. Composed piano concertos, orchestral pieces, piano pieces, songs. Lives Christiania, Nor.

Cliffe, Frederick. Organist, composer; born near Bradford, Eng., May 2, 1857. Wrote for orchestra. Lives London.

Clough-Leighter, Henry. Organist, composer; born Washington, D. C., May 13, 1874. Composed many cantatas and effective songs. Lives Boston.

Clutsam, George H. Pianist, composer; born Sydney, N. S. W., Sept. 26, 1866. Composed operas, cantatas, songs. Lives London.

Cobb, Gerhard Francis. Composer; born Netlestead, Eng., Oct. 15, 1838; died Cambridge, Eng., Mar. 31, 1904.

Coenen (*Coo-nen*). (1) **Johannes Meinardus.** Conductor, composer; born The Hague, Hol., Jun. 28, 1824; died Amsterdam, Hol., Jan. 9, 1899. Composed symphonies, stage works, chamber music. (2) **Franz.** Violinist; born Rotterdam, Hol., Dec. 26, 1826; died 1904. Pupil of Vieuxtemps. (3) **Cornelius.** Violinist, conductor, bandmaster; born The Hague, 1838. Composed overtures.

Coerne (*Kern*), **Louis Adolphe.** Composer; born Newark, N. J., Feb. 27, 1870. Composed the operas *Zenobia* and *The Woman of Marblehead,* symphonic poem *Hiawatha,* and smaller works (organ pieces, piano pieces, etc.). Author of the only history of orchestration in English. Lives Norwich, Conn.

Cole. (1) **Rossetter Gleason.** Composer, teacher; born Clyde, Mich., Feb. 5, 1866. Composed orchestral works, melodramas, piano pieces and songs. Lives Chicago. (2) **Samuel Winkley.** Teacher; born Meriden, N. H., Dec. 24, 1848. New England Conservatory, Boston.

Coleridge-Taylor, Samuel. Composer; born London, Aug. 15, 1875; died Croydon, Eng., Aug. 1, 1912. Negro composer, son of a West African physician and an English mother. Works very passionate in style. Composed cantata *Hiawatha* (several parts), an oratorio *The Atonement*, cantatas *Endymion's Dream, A tale of Old Japan*, etc.; ballads, a rhapsody, and a *Solemn Prelude* for orchestra, incidental music, and very effective songs, piano works, and violin pieces.

Collan, Karl. Composer, writer; born Jan. 3, 1828; died Helsingfors, Fin., Sept. 2, 1871. Finnish song composer. Translated the national epic the *Kalevala*.

Colonne, Jules Jude, called **Edouard.** Violinist, conductor; born Bordeaux, France, Jul. 24, 1838; died Mar. 28, 1910. Conducted symphony concerts in Paris.

Concone (*Kon-ko-ne*), **Giuseppe (Joseph).** Composer, teacher; born Turin, Italy, 1810; died there, Jun. 1, 1861. Remembered principally for his educational works, in connection with singing.

Coninck. (1) **Jacques-Felix de.** Pianist, composer; born Antwerp, Bel., May 18, 1791; died there, Apr. 25, 1866. Composed piano pieces. (2) **Josef Bernard de.** Composer, critic; born Ostend, Bel., 1827. Opera composer at Paris.

Conradi (*Con-rah-dee*), **August.** Organist, composer; born Berlin, Jun. 27, 1821; died there, May 26, 1873.

Converse. (1) **Charles Crozat.** Composer; born Warren, Mass., Oct. 7, 1832. Chief works an *American Overture*, and some famous hymns. (2) **Frederick Shepard.** Composer; born Newton, Mass., Jan. 5, 1871. A leading American composer; his works include a symphony, *The Festival of Pan, Endymion's Narrative, The Mystic Trumpeter*, and *La Belle Dame* (ballad) for orchestra, the oratorio *Job* and two operas, *The Pipe of Desire* and *The Sacrifice*. Lives Westwood, near Boston.

Cooke. (1) **Benjamin.** Organist, composer; born London, 1734; died there, Sept. 14, 1793. A celebrated glee writer. (2) **Henry.** Singer, composer; born Westminster early in 16th century; died there, Jul. 13, 1672. "Master of the Children" in the Royal Chapel, time of Charles II. Obtained a captain's commission in the Royalist forces in 1642.

Coombs, Charles Whitney. Organist, composer; born Bucksport, Me., Dec. 25, 1859. Composed the cantata *The Vision of St. John*, church music, and some popular songs. Lives New York.

Coote, Charles. Composer; born London, 1809; died there, 1880. Composer of an immense amount of popular dance music ("Coote and Tinney").

Coquard (*Co-car*), **Arthur.** Composer, writer; born Paris, May 26, 1846; died there, Aug., 1910. Works include the operas *L'epée du roi, Le mari d'un jour, L'oiseau bleu*, part of *La Jacquerie*, and *Jahel*, also large choral works, songs, an orchestral suite, etc.

Corder, Frederick. Composer, writer; born London, Jan. 26, 1852. Composed operettas, cantatas, works for orchestra, etc. Royal Academy of Music, London.

Corelli (*Ko-rel-lee*), **Arcangelo.** Violinist, composer; born Fusignano, Italy, Feb. 12 (13), 1653; died Rome, Jan. 10, 1713. The father of modern violin playing. About 1672 visited Paris, but returned shortly after to Rome. 1680-1685, traveled in Germany, where his musical acquirements gained for him the favor of many princes and nobles, in particular that of the Elector of Bavaria, in whose service he remained for some time. Corelli wrote a quantity of chamber music, and his works for violin are of great excellence.

Corey, Newton J. Organist, lecturer; born Hillsdale, Mich., Jan. 31, 1861. Manager Detroit Orchestra Association.

Cornelius, Peter. Composer; born Mainz, Ger., Dec. 24, 1824; died there, Oct. 26, 1874. His opera *The Barber of Bagdad*, gave Wagner ideas for *Die Meistersinger*.

Cornell, John Henry. Organist, theorist; born New York, May 8, 1828; died there, Mar. 1, 1894.

Coronaro. (1) **Gaetano.** Violinist, composer; born Vicenza, Italy, Dec. 18, 1852; died Milan, Italy, Apr. 5, 1908. Composed operas and instrumental music. (2) **Antonio.** Composer; born Vicenza, Italy, 1860. Composed operas. (3) **Gellio Benvenuto.** Organist, composer; born Vicenza, Nov. 30, 1863. Composed operas, masses, songs, organ music.

Corri, Domenico. Composer, conductor; born Rome, Oct. 4, 1746; died Hampstead, Eng., May 22, 1825. Composed operas, songs, etc.

Cortot, Alfred. Pianist, conductor; born Nyon, Switz., Sept. 26, 1877. Teacher Paris Conservatory.

Costa, Sir Michael. Conductor, composer; born Naples, Feb. 4, 1808; died Hove, Eng., Apr. 29, 1884. Of his compositions, the oratorios *Naaman* and *Eli* are the most familiar to the present generation.

Couperin. (1) **Armand Louis.** Organist; born France, 1725; died Paris, 1789. (2) **François.** Organist, claveçinist, composer; born Paris, Nov. 10, 1668; died there, 1733. As a composer of exquisitely constructed little pieces for the claveçin, or harpsichord, he may be reckoned one of the early fathers of modern piano music.

Courvoisier (*Koor-vwah-see-ay*). (1) **Carl.** Violinist; born Basel, Switz., Nov. 12, 1846; died Liverpool, Eng., Apr., 1908. Writer on violin playing; composed a symphony, overtures, etc. (2) **Walter.** Composer; born Riehen, Ger., Feb. 7, 1875. Composed songs and choral works with orchestra, etc. Lives Munich, Ger.

Coussemaker (*Koos-ma-kaire*), **Charles Edmond Henri de.** Writer, historian; born Bailleul, France, Apr. 19, 1835; died Bourbourg, France, Jan. 10, 1876. An authority on the music and musicians of the Middle Ages.

Coward, Henry. Conductor; born Liverpool, Eng., Nov. 26, 1849. Wrote cantatas and church music. Lives Sheffield, Eng.

Cowen, Sir Frederic Hymen. Composer; born Kingston, Jamaica, Jan. 29, 1852. Composed a waltz at six years of age, and when eight wrote an operetta entitled *Garibaldi*. Has written operas, two oratorios, *The Deluge* and *Ruth*; cantatas, *The Rose Maiden, the Sleeping Beauty, The Corsair*, etc.; symphonies, chamber music and songs. Lives London.

Cramer, Johann Baptist. Pianist, composer; born Mannheim, Ger., Feb. 24, 1771; died London, Apr. 16, 1858. A brilliant pianist, and a composer of much excellent music. Famous for his well-known piano études.

Crescentini (*Cresh-en-tee-nee*), **Girolamo.** Singer; born Urbania, Italy, Feb. 2, 1766; died Naples, Apr. 24, 1846. Male soprano.

Creser, William. Organist, composer; born York, Eng., Sept. 9, 1844. Composed oratorios, church and organ music, chamber music. · Trinity College of Music, London.

Crist, Bainbridge. Composer, teacher; born Feb. 13, 1883. Composed works for orchestra, and many songs. Lives Brookline, Mass.

Cristofori, Bartolomeo di F. Inventor of the piano; born Padua, Italy, May 4, 1653; died Florence, Italy, Mar. 17, 1731.

Crivelli, Domenico. Singer, teacher of singing; born Brescia, Italy, 1794; died 1856. Wrote a *Method* for singers.

Croft, William. Composer; born Nether-Eatington, Eng., 1678; died Bath, Eng., Aug. 14, 1727. Was the organist of Westminster Abbey and of the Chapel Royal. Wrote anthems, sonatas, songs, hymn-tunes, etc.

Cross, Michael H. Organist, composer; born Philadelphia, Pa., Apr. 13, 1833; died there, Sept. 26, 1897.

Crotch, William. Composer; born Norwich, Eng., Jul. 5, 1775; died Taunton, Eng., Dec. 29, 1847. Principal of the Royal Academy of Music. He wrote several oratorios: *Palestine, The Captivity of Judah,* etc., anthems, glees, organ and piano pieces.

Crouch, Frederick William Nicholas. 'Cellist, composer; born London, Jul. 31, 1808; died Baltimore, Md., Aug. 18, 1896. Served in the Confederate army, and afterward taught music. He wrote popular songs, the best known of which is *Kathleen Mavourneen.* Came to the U. S. in 1849.

Crusell, Bernhard Henrik. Clarinetist, composer; born Nystadt, Fin., Oct. 17, 1775; died Stockholm, Swed., Jul., 1838. Early song composer of the Finnish school; clarinet virtuoso.

Cui (*Kwee*), **Cesar Antonovitch.** Composer; born Vilna, Lithuania, Jan. 18, 1835; died Petrograd, Mar. 14, 1918. A prominent composer of the Slavonic school. Opera *Angelo,* etc.

Cummings, William Hayman. Tenor, writer; born Sidbury, Eng., Aug. 22, 1831; died London, June 6, 1915. Has written a cantata, church music, etc. Author of historical works.

Curry, Arthur M. Composer, teacher; born Chelsea, Mass., Jan. 27, 1866. Composed symphony *Atala,* songs, piano pieces, etc. New England Conservatory, Boston.

Curschmann, Karl F. Composer; born Berlin, Jun. 21, 1804; died Langfuhr, Ger., Aug. 24, 1841. Composed principally vocal pieces.

Curwen, John. Teacher; born Heckmondwike, Eng., Nov. 14, 1816; died Manchester, Eng., May 26, 1880. Using the system introduced by Sarah Ann Glover as a basis, he gradually evolved the method known as the **Tonic** Sol-fa.

Cusins, Sir William George. Organist, pianist; born London, Oct. 14, 1833; died Remonchamps, France, Aug. 31, 1893. Organist of the Queen's Private Chapel; master of the music to the Queen, conductor of the Philharmonic, etc. Wrote an oratorio, *Gideon,* a piano concerto, overtures, and other works.

Cutter, Benjamin. Violinist, composer; born Woburn, Mass., Sept. 6, 1857; died Boston, May 10, 1910. Composed a cantata, a mass, violin music, etc. Teacher at the New England Conservatory, Boston, for many years.

Cuzzoni (*Coot-zo-nee*), **Francesca.** Soprano; born Parma, Italy, about 1700; died Bologna, Italy, 1770.

Czerny (*Chair-nee*), **Karl.** Composer, pianist; born Vienna, Feb. 20, 1791; died there, Jul. 15, 1857. Composed studies which are used in the training of pianists. Pupil of Beethoven, teacher of Liszt.

Czibulka (*Tchee-bull'-kah*), **Alphonse.** Composer; born Szeges-Várallya, Hun., May 14, 1842; died Vienna, Oct. 27, 1894. Wrote operettas, dances, salon music, etc.

D

Daffner, Hugo. Conductor, composer; born Munich, Ger., Jun. 2, 1882. Composed a symphony, chamber music, etc. Lives Berlin.

Dalayrac, Nicholas. Composer; born Muret, France, Jun. 13, 1753; died Paris, Nov. 27, 1869.

D'Albert. See **Albert.**

Dalcroze, Emile Jaques. Composer, teacher; born Vienna, Jul. 6, 1865. Of Swiss parentage. Composed two operas, a violin concerto, a string quartet, children's songs, etc. Founded a school at Hellerau, Ger., to teach rhythmic dancing for children. Lives Geneva, Switz.

Damoreau (*Dah-mo-ro*), **Laure Cinthie,** known as Cinti-Damoureau. Soprano; born Paris, Feb. 6, 1801; died there, Feb. 25, 1863.

Damrosch. (1) **Frank.** Conductor, teacher; born Breslau, Ger., Jun. 22, 1859. Conductor and organizer of various musical societies in New York, where he also rendered good service as Supervisor of Music in the public schools. Director Institute of Musical Art, New York. Son of (2). (2) **Leopold.** Violinist, conductor; born Posen, Ger., Oct. 22, 1832; died New York, Feb. 15, 1885. Founded the Oratorio and Symphony Societies. Wrote a violin concerto, a festival overture, *Ruth and Naomi,* a *Sacred Idyl,* songs, etc. (3) **Walter Johannes.** Conductor, composer; born Breslau, Ger., Jun. 30, 1862. Composed *Manila Te Deum,* operas *The Scarlet Letter, Cyrano,* and other works. Conductor New York Symphony Orchestra. Son of (2).

Dana. (1) **Charles Henshaw.** Organist, composer; born West Newton, Mass., Feb. 1, 1846; died Worcester, Mass., Feb. 5, 1883. Composed principally church music. (2) **William Henry.** Teacher; born Warren, O., Jun. 10, 1846; died there, Mar., 1913. Founded Dana's Musical Institute, Warren.

Dancla (*Dahnk-lah*), **Jean Baptiste Charles.** Violinist, composer; born Bagnières, France, Dec. 19, 1817; died Tunis, Africa, Nov. 8 (9), 1907. Composed orchestral works and valuable technical studies for violin.

Daniels, Mabel. Composer; born Swampscott, Mass., Nov. 27, 1878. Composed for orchestra, chamber music, voice. Lives Brookline, Mass.

Danks, Hart Pease. Composer; born New Haven, Conn., Apr. 6, 1834; died Philadelphia, Pa., Oct. 20, 1903. Composed very popular songs and hymns. (*Silver Threads among the Gold.*)

Dannreuther (*Dan-roi-ter*), **Edward.** Conductor, writer; born Strassburg, Alsace, Nov. 4, 1844; died London, Feb. 12, 1905. A distinguished advocate of the advanced school of musical art being in a special degree a champion of Wagner.

Daquin (*Dak-kan*), **Louis Claude.** Organist, composer; born Paris, Jul. 4, 1694; died there, Jun. 15, 1772. Composed for harpsichord.

Dargomiszki (*Dar-go-mish-ky*), **Alexander Sergevitch.** Pianist, composer; born Toula, Rus., Feb. 14, 1813; died Petrograd, Jan. 29, 1869. Composed operas *Esmeralde* and *Roussalka,* songs, etc. His opera *The Stone Guest,* on the same subject as *Don Giovanni,* embodied Balakireff's principles so well that he called it "The Gospel."

David (Dah-veed). (1) **Felicien César.** Composer; born Cadenet, France, Apr. 3, 1810; died St. Germain-en-Laye, France, Aug. 29, 1876. Traveled extensively in the East. His principal work is the remarkable symphonic ode *Le désert.* (2) **Ferdinand** (*Dah-vid*). Violinist, composer; born Hamburg, Ger., Jun. 19, 1810; died Klosters, Switz., Jul. 18, 1873. Teacher at Leipzig Conservatory when organized. Wrote concertos, caprices, études, variations, etc., for the violin.

Davidoff (*Dah-vee-dof*), **Karl.** 'Cellist, composer; born Goldingen, Rus., Mar. 17, 1838; died Moscow, Feb. 15, 1889. At Petrograd he became solo 'cellist in the imperial orchestra, and teacher in the Conservatory, finally director of it. Wrote a large number of violoncello solos and concertos, and also some fine chamber music.

Davies. (1) **Benjamin Grey.** Tenor; born Pontardawe, Wales, Jan. 6, 1858. Distinguished singer in opera, oratorio, and concert. (2) **Ffrangcon.** Baritone; born Bethesda, Wales, Dec. 11, 1860. Sung in opera, oratorio, and concert. Royal Academy of Music, London. (3) **Walford.** Organist, composer; born Oswestry, Eng., Sept. 6, 1869. Composed in large forms for orchestra, chamber music, church music, a stage work *Everyman.* Organist Temple Church, London. (4) **Fanny.** Pianist; born Island of Guernsey, Eng., Jun. 27, 1861. Distinguished concert artist. Lives London.

Davison, James William. Music critic; born London, Oct. 5, 1813; died Margate, Eng., Mar. 24, 1885. Wrote analytical notes for the Monday concerts.

Day, Dr. Alfred. Theorist; born London, Jan., 1810; died there, Feb. 11, 1849. Author of work on harmony.

Dayas (*Di-as*), **William Humphries.** Pianist, organist; born New York, Sept. 12, 1864; died Manchester, May 3, 1903.

DeBoeck (*De-book*), **Auguste.** Organist, composer; born Merchtem, Bel., May 9, 1865. Composed operas, works for orchestra, chamber music, and organ. Antwerp Conservatory.

Debussy, Achille Claude. Composer, pianist; born Paris, Aug. 22, 1862; died there, Mar. 26, 1918. Wrote in a very advanced harmonic style, in a set of detached chords and fugitive dissonances that has aptly been called "musical stippling." He won the *Prix de Rome* with a cantata, *The Prodigal Son,* a successful work in the more conservative vein. *The Blessed Damozel* was more modern in style. His orchestral works include *"L'apres-midi d un faune, La mer, Nocturnes, Iberia, Printemps,* etc., all delicately scored, but dissonant to the conservatives. Debussy wrote also the opera *Pélleas and Melisande,* where his shadowy style is suitable, and the stage scenes *St. Sébastien.* In his piano works and songs Debussy, even if using unexpected chords, paints inimitably successful tone-pictures—*Garden in the Rain, Goldfish, Moonlight,* etc. Debussy is a pioneer in what is now called modernism, which is a style of writing in tortuous harmonies. Some say that in this school chords should be enjoyed separately, without the idea of progression or relation.

De Haan, Willem. Composer; born Rotterdam, Hol., 1849. Wrote orchestral cantatas and operas.

De Koven (Henry Louis), **Reginald.** Composer; born Middletown, Conn., Apr. 3, 1859. His light operas *Robin Hood, The Highwayman, The Three Dragoons,* etc., display much skill in melody, harmony, and instrumental coloring. His other works include the grand opera *Trilby,* numerous songs and incidental pieces, and musical criticism. Since 1900 has composed songs, piano pieces, and the light operas *Maid Marian, Red Feather, Happyland, The Student King, The Snow Man, The Golden Butterfly, The Beauty Spot, The Yankee Mandarin,* and *The Wedding Trip.* Lives New York.

De Lange, Samuel. Organist, composer; born Rotterdam, Hol., 1840; died Stuttgart, Ger., 1911. Wrote organ and chamber music.

Delamarter, Eric. Conductor, composer; born Kalamazoo, Mich. Assistant conductor, Chicago Symphony Orchestra, 1918.

Deldevez (*Del-de-vay*), **Edouard.** Violinist, composer; born Paris, 1817; died there, 1897. Composed operas, ballets, symphonies, and church music.

Delibes (*Day-leeb*), **Clêment Philibert Léo.** Composer; born St. Germain-du-Val, France, Feb. 21, 1836; died Paris, Jan. 16, 1891. Entered the Paris Conservatory in 1848. A pupil of Adam. Wrote some exquisite ballet music—*Coppélia, Sylvia,* etc., and several operas, notably *Lakmé.*

Delius (*Day-li-us*), **Frederick.** Composer; born Bradford, Eng., Jan. 29, 1863. Composed the operas *Koanga* and *A Village Romeo and Juliet,* the orchestral works *Appalachia, Brigg Fair, Norwegian Suite, Dance of Life, A Mass of Life, Sea Drift, The Song of the High Hills,* etc., some with voices. Is modern in style, with unusual and fragmentary harmonies. Lives London.

Dell Orefice (*Oh-re-fee-che*), **Giuseppe.** Composer; born Fara, Italy, 1848. Composed operas of modern character.

Delune (*Deh-leen*), **Louis.** Conductor, composer; born Charleroi, Bel., Mar. 15, 1876. Cantata and song writer. Lives Brussels.

Del Valle de Paz, Edgardo. Pianist, composer, teacher; born Alexandria, Egypt, Oct. 18 (28), 1861. Royal Institute of Music, Florence, Italy.

Demol, Pierre. 'Cellist, composer; born Brussels, Bel., Nov. 7, 1825; died Alost, Bel., Jul. 2, 1899. Composed operas, cantatas, a mass, and chamber music.

Demunck, Ernest. 'Cellist, composer; born Brussels, Bel., Dec. 21, 1840. Lives London. Married Carlotta Patti.

Dennée (*Den-nay*), **Charles Frederick.** Pianist, composer; born Oswego, N. Y., Sept. 1, 1863. Composed successful songs and valuable piano music. New England Conservatory of Music, Boston.

Denza (*Den-tsah*), **Luigi.** Composer; born near Naples, Italy, Feb. 24, 1846. Wrote many Neapolitan songs, including the famous *Funiculi-funicula.* Lives London.

Deppe (*Dep-peh*), **Ludwig.** Pianist, teacher; born Alverdissen, Ger., Nov. 7, 1828; died Pyrmont, Sept. 5, 1890.

De Reszke (*Resh-kch*). (1) **Edouard.** Bass; born Warsaw, Pol., Dec. 23, 1855; died near Warsaw, 1917. Pupil of his brother (2) and other teachers. He ranked among great dramatic bassos, excelling equally as singer and actor. (2) **Jean.** Tenor; born Warsaw, Pol., Jan. 14, 1852. In Europe and America won reputation as the greatest dramatic tenor of his time. Lives Paris.

Desprès (*Day-pray*), **Josquin.** Composer; born Hainault, about 1450; died Condé, France, Aug. 27, 1521. Contrapuntal composer; the first to bring real musical beauty into counterpoint. Luther said of him, "Josquin rules the notes, others are ruled by them."

Destinn, Emmy (*really Kittl*). Soprano; born Prague, Boh., Feb. 26, 1878. Metropolitan Opera Company, New York. Lives near Prague.

Destouches (*Day-toosh*). (1) **André Cardinal.** Composer; born Paris about 1672; died there, 1749. Wrote a number of operas and ballets. (2) **Franz Seraph.** Composer; born Munich, Ger., Jan. 21, 1772; died there, Dec. 10, 1844. Composed an opera and much incidental music.

Deswert (*Dehs-vair*), **Jules.** 'Cellist, composer; born Louvain, Bel., Aug. 15, 1843; died Ostend, Bel., Feb. 24, 1891.

Devrient (*Deh-vree-ong*), **Eduard P.** Baritone, author; born Berlin, Aug. 11, 1801; died Karlsruhe, Oct. 4, 1877. Wrote a history of German dramatic art.

Dezède (or Dezaides). Composer; born Lyons, Fr., abt. 1740; died Paris, 1792. Composed many operas and operettas.

Diabelli (*Dee-a-bel-lee*), **Anton.** Composer; born Mattsee, Aus., Aug. 6, 1781; died Vienna, Apr. 7, 1858. Best known by his easy piano duets, and as the composer of a theme on which Beethoven wrote variations.

Dibdin, Charles. Composer, singer; born Southampton, Eng. (baptized Mar. 4), 1745; died London, Jul. 25, 1814. Produced a number of very popular plays interspersed with music, such as *The Padlock, The Waterman, The Quaker,* etc. In 1789, Dibdin commenced his celebrated, and at that time novel, "entertainments." His fame, however, rests upon his sea-songs, lyrics which gained for him the title of the "Tyrtaeus of the British Navy." As recognition of the national importance of these songs, many of which were first heard in connection with his different plays and entertainments, the government, in 1802, bestowed upon him a pension of $500 a year.

Dickinson, Edward. Author, historian; born Springfield, Mass., Oct. 10, 1853. Writer on musical history. Professor at Oberlin University, Oberlin, O.

Dickson, Ellen. Composer; born Woolwich, Eng., 1819; died Lyndhurst, Eng., Jul. 4, 1878. Song composer, pseudonym "Dolores."

Diehl (*Deal*), **Louis.** Composer; born Mannheim, Ger., 1838. Song and operetta composer.

Diémer (*Dee-ay-mair*), **Louis.** Composer, pianist; born Paris, Feb. 14, 1843. Composed mostly for the piano. Paris Conservatory.

Diepenbrock (*Deep-en-brock*), **Alphonse.** Composer, teacher; born Amsterdam, Hol., Sept. 2, 1862. Composed orchestral works, etc. Lives Amsterdam.

Diet (*Deet*), **Edmond Marie.** Composer; born Paris, Sept. 25, 1854. Pupil of César Franck. Composed operas, ballets, etc. Lives Paris.

Dippel, Andreas. Tenor, impresario; born Kassel, Ger., Nov. 30, 1866. Wagnerian opera singer; member Metropolitan Opera Co., New York. 1914 organized his own company. Lives New York.

Ditters (Ditters von Dittersdorf), **Karl.** Violinist, composer; born Vienna, Nov. 2, 1739; died Rothlotta, Boh., Oct. 24, 1799. Wrote comic operas, the best of them *Doktor und Apotheker.* Also composed church music, symphonies, quartets, sonatas, songs, etc., and left an autobiography.

Doehler (*Day-ler*), **Theodor.** Pianist, composer; born Naples, Italy, Apr. 20, 1814; died Florence, Italy, Feb. 21, 1856. Composed salon music.

Dohnanyi (*Doh-nahn-yee*), **Ernst von.** Pianist, composer; born Pressburg, Hun., Jul. 27, 1877. Composed a symphony, the pantomime *Pierrette's Veil,* orchestral variations, and smaller works. Lives Berlin.

Donati, Baldassaro. Composer; born Venice, Italy, about 1530; died there, Jun., 1603. Composed madrigals, motets, etc.

Doebber (*Deb-ber*), **Johannes.** Composer; born Berlin, Mar. 28, 1866. Composed light operas, etc. Lives Berlin.

Doering, Karl. Pianist, composer; born Dresden, Ger., Jul. 4, 1834. Best known for his valuable technical studies for piano.

Doerner (*Dair-ner*), **Armin W.** Pianist, teacher; born Marietta, O., Jun. 22, 1851. At the Cincinnati College of Music for a number of years. Lives Denver, Col.

Donizetti (*Don-ee-tset-tee*), **Gaetano.** Composer; born Bergamo, Italy, Nov. 29, 1797; died there, Apr. 8, 1848. One of the bright stars of the Rossinian school of Italian opera. Wrote about twenty operas before he met with anything like real success. *Anna Bolena, Lucia di Lammermoor,* and *Belisario* brought him into the front rank of composers, and thereafter he turned out successful operas with marvelous ease and rapidity. His operas are distinguished by a wealth of fascinating melody and a ready appreciation of the picturesque. Of the seventy operas which he wrote, *Don Pasquale, L'Elisir d'Amore, La fille du régiment* and *Lucrezia Borgia* may be instanced as freshest and most original in conception and execution.

Doppler. (1) **Albert Franz.** Flutist, composer; born Lemberg, Aus., Oct. 16, 1821; died near Vienna, Jul. 27, 1883. Opera composer. (2) **Karl.** Flutist, conductor; born Lemberg, Aus., 1826; died Stuttgart, Ger., Mar. 10, 1900. Opera composer. Brother of (1). (3) **Arpad.** Conductor, composer, teacher; born Pesth, Hun., Jun. 5, 1857. Composed the opera *Much Ado About Nothing.* Suites, songs, etc. Son of (2). Lives Stuttgart, Ger.

Doret (*Doh-ray*), **Gustave.** Conductor, composer; born Aigle, Switz., Sept. 20, 1866. Composed opera *La Tisseuse d'Orties,* cantatas, incidental music. Lives Paris.

Dorn, Edouard. See Roeckel.

Dorn, Heinrich. Composer, pianist; born Königsberg, Ger., Nov. 14, 1804; died Berlin, Jan. 10, 1892. Composed salon music.

Dowland, John. Composer, lute-player; born Westminster, Eng., 1562; died there, 1626. Mentioned by Shakespeare in one of his poems. A celebrated madrigal writer.

Draeseke (*Dray-zeck-eh*), **Felix August Bernhard.** Composer; born Coburg, Ger., Oct. 7, 1835; died Dresden, Ger., Feb. 26, 1913. His three symphonies, overtures (*Das Leben ein Traum*) and chamber music were successful.

Dragonetti (*Drah-go-net-tee*), **Domenico.** Double-bass player; born Venice, Apr. 7, 1763; died London, Apr. 16, 1846. Distinguished virtuoso on the double-bass.

Drdla, Frans. Violinist, composer; born Saar, Aus., Sept. 25(28), 1868. Composed attractive violin pieces. Lives Vienna.

Dresel (*Dreh-zel*), **Otto.** Pianist; born Andernach, Ger., 1826; died Beverly, Mass., Jul. 26, 1890.

Dressler, Louis Raphael. Organist, composer; born New York, Dec. 8, 1861. Composed songs and anthems. Lives New York.

Dreyschock (*Dry-shock*), **Alexander.** Pianist, teacher; born Zak, Boh., Oct. 15, 1818; died Venice, Italy, Apr. 1, 1869. Teacher of a number of well-known Bohemian musicians.

Dubois (*Du-bwah*), **Clément François Théodore.** Composer; born Rosnay, France, Aug. 24, 1837. Director of the Paris Conservatory. Composed oratorios (*Paradise Lost*, etc.), operas (*Aben Hamet, Xavière*), orchestral works (*Frithjof* overture), and many songs, piano works, and organ pieces. His music is rather conservative in style.

Ducasse. See **Roger-Ducasse.**

Dufay, Guillaume. Composer; born Hainault, France, about 1400; died Cambrai, France, Nov. 27, 1474. A leader among the early French contrapuntists. Said to have introduced white (outlined) notes.

Dukas (*Du-kah*), **Paul.** Composer; born Paris, Oct. 1, 1865. Composed *Apprenti Sorcier* a successful symphonic poem, opera *Ariane et Barbe-Bleue*, a remarkable piano sonata, variations for piano, and other works. Paris Conservatory.

Dulcken (*Dool-ken*), **Ferdinand Q.** Pianist, organist, composer; born London, Jun. 1, 1837; died New York, 1902.

Dunham, Henry Morton. Organist, teacher; born Brockton, Mass., Jul. 27, 1853. New England Conservatory, Boston.

Dunstable, John. Famous English composer, fourteenth and early fifteenth century.

Duparc, Henri. Composer; born Paris, Jan. 21, 1848. Composed in large forms, but best known by his songs. Lives Switzerland.

Dupont, Gabriel. Composer; born Caen, France, 1878. Modern opera composer, *La Cabrera, La Farce du Cuvier*, etc.

Dupuis (*Du-pwee*). (1) *Sylvain.* Composer; born Liége, Bel., Nov. 9, 1856. Composed operas *Moina, Cour d'Ognon*, etc.; also cantatas and orchestral works. Liége Conservatory. (2) **Albert.** Composer; born Verviers, Bel., Mar. 1, 1877. Composed operas *L'Idylle, Bilitis*, etc. Director Verviers Conservatory.

Durante (*Doo-ran-teh*), **Francesco.** Composer; born Frutta Maggiore, Italy, Mar. 15, 1684; died Naples, Italy, Aug. 13, 1755. Composed operas in the old Italian style.

Dussek (*Doo-shek*). (1) **Franz.** Composer. (2) **Johann Ladislaus.** Pianist, composer; born Czaslav, Bohemia, Feb. 9, 1761; died St. Germain-en-Laye, France, Mar. 20, 1812. Held in high estimation as a pianist, both in Paris and in London. Wrote twelve concertos, quintets, quartets, trios, sonatas, etc. (3) **Sophia.** Pianist, singer, harpist; 1775-18—. Wife of (2).

Duvernoy (*Du-vairn-wah*), **Jean B.** Pianist, composer, teacher; born Paris, about 1797; died Passy, France, 1880. Best known by his piano studies.

Dwight, John S. Writer; born Boston, May 13, 1813; died there, Sept., 1893. The most influential American music critic of his time.

Dvořák (*Dvor-zhak*), **Antonin.** Composer; born Mülhhausen, Boh., Sept. 8, 1841; died Prague, Boh., May 1, 1904. Educated in the music school at Prague. One of the most gifted composers of the modern school. Has written symphonies, cantatas, some sacred compositions, chamber music, etc. His *Spectre's Bride*, the remarkable *New World* symphony, and the piano quintet, Op. 81, are exceptionally fine works

Dykes, Rev. John Bacchus. Composer; born Kingston-upon-Hull, Eng., Mar. 10, 1823; died St. Leonards-on-Sea, Eng., Feb. 22, 1876. A celebrated writer of hymn-tunes.

E

Eames, Emma. Soprano; born Shanghai, China, Aug. 13, 1867. Voice not dramatic, but very smooth and sweet. Lives Bath, Me.

Eberl (*Ay-berl*), **Anton.** Pianist, composer; born Vienna, Jun. 13, 1766; died there, Mar. 15 (11), 1807.

Ebert (*Ay-bert*), **Ludwig.** 'Cellist, composer; born Kladrau, Boh., 1834; died Coblenz, Ger., 1908. Composed for 'cello.

Eccarius-Sieber, Arthur. Violinist; born Gotha, Ger., May 23, 1864. Periodical writer, teacher; published piano and violin methods, sonatas, etc. Lives Düsseldorf, Ger.

Eckert, Karl Anton Florian. Composer; born Potsdam, Ger., Dec. 7, 1820; died Berlin, Oct. 17, 1879. Best known by his songs.

Eddy, Hiram Clarence. Organist; born Greenfield, Mass., Jun. 23, 1851. Distinguished concert organist. Lives Oakland, Cal.

Edwards, Julian. Composer; born Manchester, Eng., Dec. 11, 1855; died Yonkers, N. Y., Sept. 15, 1910.

Eeden (*Ay-den*), **Jean Baptiste van den.** Composer; born Ghent, Bel., Dec. 26, 1842. Works include cantatas and oratorios (*Jacqueline de Bavière, Brutus, Jacob van Artevelde, Judith, The Last Judgment, De Wind*), the opera *Rhena*, orchestral works, etc. Conservatory of Music, Mons, Bel.

Ehlert (*Ay-lert*), **Louis.** Composer, writer; born Königsberg, Ger., Jan. 23, 1825; died Wiesbaden, Ger., Jan. 4, 1884.

Ehrlich (*Air-likh*), **Alfred Heinrich.** Pianist, composer, writer; born Vienna, Oct. 5, 1822; died Berlin, Dec. 29, 1899. Best known by his editing of Tausig's *Daily Studies.*

Eichberg, Julius. Violinst, composer; born Düsseldorf, Ger., Jun. 13, 1824; died Boston, Jan. 18, 1893. Composer of operettas, violin pieces, and some pleasing songs.

Eichborn, Hermann Ludwig. Waldhorn virtuoso, inventor, writer; born Breslau, Ger., Oct. 30, 1847. Composed songs, comic operas, and orchestral pieces. Writer on instruments. Lives in the Tyrol, Ger.

Eijken (*Eye-ken*). (1) **Jan Albert van.** Organist; born Ammersfoort, Hol., Apr. 26, 1873; died Elberfeld, Ger., Sept. 24, 1868. Organ composer. (2) **Gerhard Isaac.** Organist; born May 5, 1832. Lives Utrecht, Hol. Brother of (1). (3) **Heinrich.** Composer; born Elberfeld, Ger., Jul. 19, 1861; died Berlin, Aug. 28, 1908. Composed songs with orchestra and choruses.

Eitner, Robert. Writer; born Breslau, Ger., Oct. 22, 1832; died Templin, Ger., Jan. 22, 1905. Famous musical writer, and careful editor of old music.

Elgar, Sir Edward William. Composer; born Broadheath, Eng., Jun. 2, 1857. The leader of the new school in England. Largely self-taught. Works include oratorios *The Dream of Gerontius, The Apostles,* and *The Kingdom;* cantatas *King Olaf, The Black Knight, Caractacus,* etc.; overtures *Froissart, Cockaigne,* and *In the South;* orchestral, *Enigma Variations,* symphonic poem *Falstaff,* two symphonies; also a difficult violin concerto, songs, and violin pieces with orchestra, and many lesser works. Elgar shows real inspiration, though some of his later works are a trifle fragmentary. Lives London.

Ella, John. Violinist, writer; born Thirsk, Eng., Dec. 19, 1802; died London, Oct. 2, 1888. Prepared analytical programs.

Ellicott, Rosalind Frances. Pianist, composer; born Cambridge, Eng., Nov. 14, 1857. Has written some excellent compositions for orchestra. Lives London.

Elman, Mischa. Violinst; born Talnoje, Rus., Jan. 20, 1891. Pupil of Leopold Auer. Distinguished virtuoso. Lives New York.

Elsenheimer, Nicholas J. Composer, teacher; born Wiesbaden, Ger., Jun. 17, 1866. Teacher at Cincinnati College of Music for a number of years. Composed cantatas, part-songs, etc. Lives New York.

Elson. (1) **Louis C.** Writer, historian; born Boston, Apr. 17, 1848. Teacher of theory at New England Conservatory of Music. Lives Boston. (2) **Arthur.** Writer; born Boston, Nov. 18, 1873. Son of (1). Lives Boston.

Elterlein (really Gottschald), **Ernst.** Writer; born Elterlein, Ger., Oct. 19, 1826; by profession a jurist. Analyst of Beethoven's sonatas.

Elvey, Sir George Job. Composer, organist; born Canterbury, Eng., Mar. 27, 1816; died Windlesham, Eng., Dec. 9, 1893. In 1835 appointed organist of St. George's, Windsor. Knighted in 1871. Retired from St. George's in 1882. Wrote principally church music.

Emerson, Luther Orlando. Composer; born Parsonfield, Me., Aug. 3, 1820; died Hyde Park, Mass., Sept. 29, 1915. Composer of sacred music; pioneer in musical work for the masses.

Emery, Stephen A. Theorist, pianist, teacher; born Paris, Me., Oct. 4, 1841; died Boston, Apr. 15, 1891. Teacher at the New England Conservatory of Music, Boston, for a number of years.

Emmerich, Robert. Composer; born Hanau, Ger., Jul. 23, 1836; died Baden-Baden, Ger., Jul. 17, 1891. Composed symphonies, a cantata, operas, etc.; choral conductor.

Enesco, Georges. Violinist, composer; born Cordaremi, Roumania, Aug. 7, 1881. Composed chamber works, a *Roumanian Rhapsody,* a *Roumanian Poem,* etc. Lives Paris.

Engel, Karl. Writer, historian; born Thiedenweise, Ger., Jul. 6, 1818; died London, Nov. 17, 1882. Eminent writer on music and musical instruments.

Enna, August. Composer; born Nakskov, Den., May 13, 1860. Self-taught composer of operas; *A Village Tale, Areta, Aglaia, The Witch* (a great success), *Cleopatra, Lamia, Aucassin and Nicolette, Ib and Christina,* and other subjects from Hans Christian Andersen. Lives Copenhagen, Den.

Erard, Sebastian. Piano-maker; born Strassburg, Alsace, Apr. 5, 1752; died Aug. 5, 1831. Made notable improvements in the action of the harp.

Erb (*Airb*), **Maria Josef.** Organist, composer; born Strassburg, Alsace, Oct. 23, 1860. Composed piano and orchestral suites, operas, a tone-poem, the ballet *Der Heimweg,* etc. Lives Strassburg.

Erben (*Air-ben*), **Robert.** Composer; born Troppau, Ger., Mar. 9, 1862. Composed the opera *Enoch Arden,* the fairy play *Die Heinzelmännchen,* etc. Lives Berlin.

Erdmannsdörfer, Max von. Conductor; born Nuremberg, Ger., 1848; died Munich, 1905. Works include the cantatas *Prinzessin Ilse, Seelinde,* etc.

Erkel (*Air-kel*). (1) **Franz** (Ferencz). Composer; born Gyula, Hun., Nov. 7, 1810; died Pesth, Hun., Jun. 15, 1893. Founder of Hungarian national opera. Of his nine works *Hunyadi Laszlo* and *Bank Ban* were great successes. He also wrote patriotic songs. (2) **Alexander.** Composer; born Pesth, Hun., 1846; died there, Oct. 14, 1900. Composed opera *Tempefoi* and three others. Son of (1).

Erlanger (*Air-lan-zhair*). (1) **Camille.** Composer; born Paris, May 25, 1863. Composed the dramatic legend *St. Julien,* operas *Kermaria, The Polish Jew, The Son of the Star, Aphrodite,* and *Hannele,* a *Requiem,* a symphonic poem, etc. Lives Paris. (2) **Friedrich, Baron.** Composer; born Paris, May 29, 1868. Composed chamber works, etc.; pseudonym F. Regnal. Lives London. (3) **Ludwig.** Composer.

Ernst (*Airnst*), **Heinrich Wilhelm.** Violinist, composer; born Brünn, Aus., May 6, 1814; died Nice, France, Oct. 14, 1865. Studied at the Vienna Conservatory; afterward a pupil of De Bériot. Traveled all over Europe, achieving great success wherever he appeared. As a composer is most widely known by the celebrated *Elégie.*

Ertel (*Air-tel*), **Jean Paul.** Pianist, composer, writer; born Posen, Ger., Jan. 22, 1865. Composed symphony *Harald,* symphonic poems *Maria Stuart, Belshazzer, Pompeii,* etc. Lives Berlin.

Eslava, Don Miguel Hilarion. Composer; born Burlada, Spain, Oct. 21, 1807; died Madrid, Spain, Sept. 23, 1878. Church and opera composer.

Esposito, Michele. Pianist, composer; born near Naples, Sept. 29, 1855. Editor of Italian classical music. Lives Dublin, Ire.

Esser, Heinrich. Composer; born Mannheim, Ger., Jul. 15, 1818; died Salzburg, Aus., Jun. 3, 1872. Composed operas, orchestral and chamber works, and very popular quartets and songs.

Essipoff, Annette. Pianist; born Petrograd, Feb. 1, 1851; died Aug. 18, 1914. A virtuoso of immense technical resources. Toured America with great success in 1876.

Eyken. See **Eijken.**

Eymieu (*Eye-myay*), **Henri.** Composer, writer; born Saillans, France, May 7, 1860. Composed an oratorio, piano pieces, etc. Editor *Le Ménestrel,* Paris.

F

Faccio, Franco. Composer; born Verona, Italy, 1841; died Monza, Italy, 1891. Composed the successful opera *I Prufughi Fiamminghi* and *Amleto.*

Faelten, Carl. Pianist, teacher; born Ilmenau, Ger., Dec. 21, 1846. Organized Faelten Pianoforte School, Boston.

Fahrbach. (1) **Joseph.** Composer, flutist; born Vienna, Aug. 25, 1804; died there, Mar. 31, 1885. (2) **Philipp.** Composer, conductor; born Vienna, Oct. 25, 1815; died there, Mar. 31, 1885. (3) **Philipp, Jr.** Composer, conductor; born Vienna, 1843; died there, Feb. 15, 1894. Son of (2). Bandmaster, dance and march composer. (4) **Wilhelm.** Dance composer; born Vienna, 1838; died there, 1866.

Fairlamb, James Remington. Organist, composer; born Philadelphia, Pa., Jan. 23, 1837; died New York, Apr., 1908. Composed sacred music and two operas.

Faisst (*Fyst*), **Immanuel Gottlob Friedrich.** Organist, theorist; born Esslington, Ger., Oct. 13, 1823; died Stuttgart, Ger., Jun. 5, 1894. Composed cantatas, motets, organ music, etc.

Falcke, Henri-Oscar. Pianist; born Paris, Feb. 27, 1866.

Fall, Leo. Composer; born Olmütz, Aus., Feb. 2, 1873. Modern German light opera composer. Lives Vienna.

Faltin, Richard Frederick. Composer, conductor; born Danzig, Ger., Jan. 5, 1835. Identified with the Finnish school as conductor at Helsingfors; composed songs, organ works, etc. Lives Helsingfors, Fin.

Faltis, Emmanuel. Composer, conductor; born Lanzow, Boh., May 28, 1847; died Breslau, Ger., Aug. 14, 1900. Composed songs, masses and other church music.

Famintzin, Alexander. Composer, critic; born Kalouga, Rus., Oct. 24, 1841; died Petrograd, Jul. 6, 1896. Composed operas *Sardanapal* and *Uriel Acosta,* a tone-poem, etc.

Fanelli, Ernest. Composer; born Paris, Jun. 29, 1860. Composed tone-poem *Thebes,* etc. Lives Paris.

Faning, Joseph Eaton. Composer, conductor; born Helston, Eng., May 20, 1850. Composed a symphony, the *Holiday* overture, songs, part-songs, etc. Lives London.

Farinelli, Carlo B. Singer; born Naples, Italy, Jan. 24, 1705; died Bologna, Italy, Jul. 15, 1782. One of the greatest of the old Italian male sopranos.

Farkas, Edmund. Composer teacher; born Puszta-Monostor, Hun., 1852. Composed orchestral works (*Daybreak, Evening,* a symphony, etc.), string quartets, and many national Hungarian operas. Conservatory, Siebenbürgen, Aus.

Farmer. (1) **John.** English madrigal composer, late sixteenth century. (2) **Henry.** Violinst, composer; born Nottingham, Eng., May 13, 1819; died there, Jun. 25, 1891. Composed a mass, violin concertos, etc. (3) **John.** Organist, composer; born Nottingham, Eng., Aug. 16, 1836; died Oxford, Eng., Jul. 17, 1901. Composed an oratorio, the fairy opera *Cinderella,* chamber music, a comic cantata, etc. Nephew of (2).

Farnaby, Giles. English virginal composer, early seventeenth century.

Farrant, Richard. English composer, end of sixteenth century.

Farrar, Geraldine. Soprano; born Melrose, Mass., Feb. 28, 1882. Metropolitan Opera Co. Famous for intelligent acting. Lives New York.

Farwell, Arthur. Composer, writer; born St. Paul, Minn., Apr. 23, 1872. Composed music on Indian themes, etc. Director Music School Settlement, New York.

Faulkes, William. Organist, composer; born Liverpool, Eng., Nov. 4, 1863. Composed organ and chamber music, etc. Blind.

Fauré (*Fo-ray*), **Gabriel Urbain.** Organist, composer; born Pamiers, France, May 12, 1845. Excels especially in vocal and chamber music, but has composed well in all forms. His opera *Penelope* a success. Director Paris Conservatory.

Faure (*Fore*), **Jean Baptiste.** Baritone, composer; born Moulins, France, Jan. 15, 1830; died Paris, Nov. 9, 1914. After a brilliant success in opera he became professor at the Paris Conservatory. He composed many sacred songs, including *Palm Branches.*

Favarger (*Fah-vahr-zhair*), **Rene.** Pianist, composer; born Paris, 1815; died Étretat, France, Aug. 3, 1868. Composed salon music.

Fay, Amy. Pianist, teacher; born Bayou Goula, Miss., May 21, 1844. Pupil of Liszt. Author of the interesting book *Music Study in Germany.* Lives New York.

Fayrfax, Robert. Composer; born Bayford, Eng., 1470; died St. Albans, Eng., Feb., 1529.

Federlein, Gottfried H. Organist, composer; born New York, Dec. 31, 1883. Composed organ works, church music, songs. Lives New York.

Feinhals, Fritz. Baritone, born Cologne, Ger., Dec. 14, 1869. Royal Opera, Munich.

Felix, Hugo. Composer; born Vienna, Nov. 19, 1866. Composed operettas.

Fenaroli, Fedele. Composer, teacher; born Lanciano, Italy, Apr. 25, 1730; died Naples, Italy, Jan. 1, 1818. Teacher of Cimarosa, Zingarelli, Mercadante, etc.

Feo (*Fa-o*), **Francesco.** Composer; born Naples, Italy, about 1685; died after 1740. Opera composer (*Zenobia,* etc.).

Fernandez-Caballero (*Fair-nan-deth*). Composer; born Murcia, Sp., Mar. 14, 1835; died Madrid, Sp., Feb. 20, 1906. Composed zarzuelas.

Ferrabosco. Name of an Italian family of contrapuntal composers, sixteenth century. **Alfonso F.** Composed **Ayrez** in London, published 1609.

Ferrari. (1) **Benedetto.** Composer, poet; born Reggio, Italy, 1597; died Modena, Italy, 1681. Opera composer and theorbo player. (2) **Domenico.** Violinist, composer; died Paris, 1780. Wrote violin sonatas. (3) **Carlo.** 'Cellist, composer; died Parma, Italy, 1789. Introduced in Italy the high thumb positions; composed for the 'cello. Brother of (2). (4) **Giacomo.** Composer; born Roveredo, Italy, 1759; died London, Dec., 1842. Opera composer, accompanist to Marie Antoinette. (5) **Serafino.** Organist, opera composer. (6) **Carlotta.** Composer; born Lodi, Italy, Jan. 27, 1837. Operas, (*Ugo*, etc.), songs, etc. (8) **Gabriella.** Pianist, composer; born Italy, 1851. Composed operas, orchestral works, etc. Lives Paris.

Ferrata, Giuseppe. Pianist, composer; born Gradoli, Italy, Jan. 1, 1865. Newcomb College, Tulane University, New Orleans, La.

Ferron, Adolphe. Composer; born Vienna, May 21, 1855. Operetta composer.

Ferroni, Vincenzo. Composer, teacher; born Tramutola, Italy, Feb. 17, 1858. Royal Conservatory of Music, Milan, Italy.

Fesca, Alexander Ernst. Composer; born Carlsruhe, Ger., May 22, 1820; died Brunswick, Ger., Feb. 22, 1849.

Fétis (*Fay-tees*), **François Joseph.** Historian theorist, writer; born Mons, Bel., Mar. 25, 1784; died Brussels, Bel., Mar. 26, 1871. Studied at Paris. In 1818 appointed professor at the Conservatory. In 1827 started the *Revue Musicale.* Wrote many theoretical works, and also the great *Biographie universelle des musiciens et bibliographie générale de la musique.* For years was conductor and director of the Conservatory of Brussels.

Février (*Fev-ree-ay*). (1) **Henri Louis.** Eighteenth century claveçin composer. (2) **Henri.** Composer; born Oct. 2, 1875. Composed opera *Monna Vanna*, etc.

Fibich, Zdenko. Composer; born Seborschitz, Boh., Dec. 21, 1850; died Prague, Boh., Oct. 10, 1900. Composed the operas *Bukovin, Blanik, The Bride of Messina, The Tempest, Haidee,* and the very successful *Sarka;* also symphonic poems (*Othello,* etc.), two symphonies, chamber music, piano music, songs, choruses, etc. Was much devoted to melodrama, or music with spoken words, setting in this manner the dramatic trilogy *Hippodamia.*

Fiebach (*Fee-bahk*), **Otto.** Organist, composer; born Ohlau, Ger., Feb. 9, 1851. Opera composer (*Die Lorelei,* etc.). Professor, University Königsberg, Ger.

Fiedler (*Feed-ler*), **August Max.** Pianist, conductor; born Zittau, Ger., Dec. 31, 1859. Conductor Boston Symphony Orchestra, 1908-12. Composed chamber music, a symphony, an overture, etc.

Field, John. Pianist, composer; born Dublin, Ire., Jul. 26, 1782; died Moscow, Rus., Jan. 11, 1837. A pupil of Clementi. Spent the greater part of his life in Russia, where he enjoyed a great reputation as performer and teacher. In his compositions, particularly in his dreamy and graceful nocturnes, Field may be considered the forerunner of Chopin.

Fielitz (*Feel-its*), **Alexander von.** Composer, teacher; born Leipzig, Ger., Dec. 28, 1860. Stern Conservatory, Berlin.

Filke (*Fil-keh*), **Max.** Composer; born near Leobschütz, Ger., Oct. 5, 1855. Lives Berlin.

Fillmore, John C. Pianist, teacher, writer; born New London, Conn., Feb. 4, 1843; died there, Aug. 15, 1898. Investigated Omaha Indian music. Author of a *History of Music* and a history of the piano and its music.

Filtz, Anton. 'Cellist, composer; born Bohemia, 1730; died Mannheim, Ger., 1760. Composed symphonies, chamber music, etc.

Finck, Henry T. Writer, music critic; born Bethel, Mo., Sept. 22, 1854. Graduated at Harvard in 1876. Studied music with J. K. Paine. Attended the first Bayreuth festival, in 1876, and became an earnest advocate of Wagner. In 1881 he was made musical editor of the New York *Evening Post.* His writings include *Wagner and His Works, Paderewski and His Art, Edvard Grieg,* etc. Lives New York.

Findeisen, Otto. Composer, conductor; born Brünn, Aus., Dec. 23, 1862. Operetta composer. Lives Leipzig, Ger.

Fioravanti (*Fee-oh-rah-van-tee*). (1) **Valentino.** Composer; born Rome, Sept. 11, 1764; died Capua, Italy, Jun. 16, 1837. Composed about fifty operas (*La Cantatrice Villane, I Virtuosi Ambulanti,* etc.). (2) **Vincenzo.** 1799-1877. Son of (1).

Fiorillo (*Fee-o-ril-lo*), **Federigo.** Violinist, composer; born Brunswick, Ger., 1753; died Paris (?) after 1823. Wrote some very fine études for the violin.

Fiqué (*Fee-kay*), **Karl.** Pianist, composer, teacher; born Bremen, Ger., Apr. 17, 1867. Lives Brooklyn.

Fischer. (1) **Johann Christian.** Oboist; born Freiburg, Ger., 1733; died Apr. 29, 1800. Oboe composer. (2) **Christian Wilhelm.** 1789-1859; bass singer, buffo rôles. (3) **Ludwig.** 1745-1825; bass singer in Mozart's works, etc. (4) **Michael Gotthard.** Organist, composer; born near Erfurt, Ger., Jun. 3, 1773; died there, Jan. 12, 1829. Organ virtuoso sacred composer. (5) **Gottfried Emil.** 1791-1894; singing teacher, vocal composer. (6) **Karl Ludwig.** Violinist, conductor; born Kaiserslautern, Ger., 1816; died Hanover, Ger., Aug. 15, 1877. Composed male choruses, etc. (7) **Adolf.** Organist; born Uckermünde, Ger., Jun. 23, 1827; died Dec. 8, 1893. Composed symphonies, etc. (8) **Karl August.** Organist, composer; born Ebersdorf, Ger., Jul. 25, 1828; died Dresden, Ger., Dec. 25, 1892. Composed organ concerto and symphonies, orchestral suites, opera *Lorelei,* etc. (9) **Paul.** 1834-1894; Conductor, song collector and editor. (10) **Emil.** Bass; born Brunswick, Ger., 1840; died Hamburg, Ger., Aug. 11, 1914. Formerly with Metropolitan Opera Co., New York. (11) **Adolphe.** 'Cellist; born Brussels, Bel., Nov. 22, 1847; died there, Mar. 18, 1891.

Fischhof, Robert. Pianist, composer; born Vienna, 1858. Composed opera *Der Bergkönig.* Vienna Conservatory.

Fisher, William Arms. Composer; born San Francisco, Cal., Apr. 27, 1861. Musical editor Oliver Ditson Company, Boston. Composed principally songs.

Fissot (*Fees-so*). **Alexis Henri.** Pianist, composer; born Airanes, Fr., Oct. 24, 1843. Composed piano music.

Fitelberg (*Feet-el-bairg*), **George.** Violinist, composer, conductor; born Livonia, Rus., Oct. 18, 1879. Composed symphonies, symphonic poems, chamber music, etc. Warsaw Conservatory.

Fitzwilliam, Count Richard. Bequeathed to Cambridge University a valuable collection of early English virginal music.

Flagler, Isaac van Vleck. Organist; born Albany, N. Y., May 15, 1844; died Mar. 16, 1909. Composed for organ.

Fleischer. (1) **Friedrich Gottlob.** Song composer; born Köthen, Ger., 1722; died Brunswick, Ger., 1806. (2) **Oscar.** Writer; born Zörbig, Ger., Nov. 2, 1856. Historical investigator. (3) **Reinhold.** Organist, composer; born Dahsau, Ger., Apr. 12, 1842; died 1904. Composed organ works, songs, the cantata *Holda*, etc.

Flemming, Friedrich Ferdinand. Composer; born Neuhausen, Ger., Feb. 28, 1778; died Berlin, May 27, 1813. Physician, composed *Integer Vitæ* and other popular choruses.

Flesch, Karl. Violinist; born Wieselburg, Hun., Oct. 29, 1873. Editor of violin works; distinguished virtuoso. Lives Berlin.

Flodin, Karl. Composer, writer; born Wasa, Fin., Jul. 10, 1858. Writer on Finnish music, composed the scena *Helena*, incidental music to Hauptmann's *Hannele*, etc. Lives Buenos Ayres, Argentina.

Floersheim (*Flairs-hime*), **Otto.** Composer, writer; born Aix, Ger., Mar. 2, 1853. Composed piano pieces and small orchestral works. Lives Berlin.

Flondor, Theodor Johann von. Composer; born Roumania; died near Berlin, Jun. 24, 1908. Composed opera and operetta.

Floridia, Pietro. Composer, conductor; born Modena, Italy, Mar. 5, 1860. Composed operas, a symphony, etc. Lives New York.

Florio, Caryl (pseudonym of William James Robjohn). Singer, organist, composer; born Tavistock, Eng., Nov. 3, 1843. Composed operettas, cantatas. Organist Biltmore, N. C.

Flotow, Friedrich von. Composer; born Teutendorf, Ger., Apr. 27, 1812; died Darmstadt, Ger., Jan. 24, 1883. Composer of operas. Wrote *Alessandro Stradella* and *Martha*, the latter opera being that by which he is most widely known.

Foerster. (1) **Alban.** Composer; born Reichenbach, Ger., Oct. 23, 1849. Composed operas, chamber music, etc. (2) **Joseph.** Composer, teacher; born Osojnitz, Boh., Feb. 22, 1833; died Prague, Boh., Jan. 3, 1907. Composed masses. (3) **Adolph Martin.** Composer, teacher; born Pittsburgh, Pa., Feb. 2, 1854. Composed a *Faust* overture, suites, a symphonic ode, the symphonic poem *Thusnelda*, and smaller works. Lives Pittsburgh.

Foley ("Signor Foli"), **Allan James.** Bass; born Cahir, Ire., Sept. 7, 1835; died Southport, Eng., Oct. 20, 1899. Distinguished in opera and concert.

Folville, Juliette. Pianist, violinist, composer; born Liége, Bel., Jan. 5, 1870. Composed the opera *Atala*, cantatas, a violin concerto, suites, etc. Liége Conservatory.

Foote, Arthur. Pianist, composer; born Salem, Mass., Mar. 5, 1853. Works include symphonic poem *Francesca da Rimini*, cantatas, etc., but he is best known by his orchestral and piano suites, songs, and piano pieces. Lives Brookline, Mass.

Ford, Thomas. Composer; born England, about 1580; died London, Nov., 1648. Composed part-songs, canons, rounds, instrumental music.

Forkel, Johann N. Organist, writer, historian; born Meeder, Ger., Feb. 22, 1749; died Göttingen, Ger., Mar. 17, 1818.

Formes, Karl Joseph. Bass; born Mühlheim-on-the-Rhine, Ger., Sept. 7, 1816; died San Francisco, Cal., Dec. 15, 1889. Distinguished operatic singer.

Forsyth, Cecil. Composer, writer; born Greenwich, Eng., Nov. 30, 1870. Composed for orchestra, chamber music, two comic operas, songs, etc.; author of a work on instumentation. Lives New York.

Foster. (1) **Myles Birket.** Organist, composer; born London, Nov. 29, 1851. Composed cantatas, much church music. Lives London. (2) **Muriel.** Contralto; born Sunderland, Eng., Nov. 22, 1877. Distinguished in oratorio and concert. (3) **Stephen Collins.** Composer; born Pittsburgh, Pa., Jul. 4, 1826; died New York, Jan. 13, 1864. Wrote words and music of many popular songs among which may be mentioned *Old Uncle Ned*, *My Old Kentucky Home*, *Old Folks at Home*, and *Massa's in the Cold, Cold Ground*.

Fourdrain, Felix. Composer; born France, 1880. Composed the opera *Vercingetorix*. Lives Paris.

Fox. (1) **George.** Baritone, composer, born England, 1854. Opera and cantata composer. (2) **Felix.** Pianist, teacher; born Breslau, Ger., May 25, 1876. Fox-Buonamici School, Boston.

Fragerolle (*Frazhe-rol*), **Georges Auguste.** Composer; born Paris, Mar. 11, 1855. Composed operettas and patriotic songs.

Franchetti (*Frang-ket-tee*), **Baron Alberto.** Composer; born Turin, Italy, Sept. 18, 1860. Studied at Munich and Dresden; composed chamber music and orchestral works, also the operas *Asrael*, *Cristofore Colombo*, *Fior d'Alpe*, *Germania*, *La Figlia di Jorio*, *etc.* Works strongly effective.

Franchomme (*Fran-shom*), **Auguste.** 'Cellist; born Lille, France, Apr. 10, 1808; died Paris, Jan. 22, 1884. Remarkable command over technical difficulties.

Franck (*Frahng*), **César Auguste.** Organist, composer, teacher; born Liége, Bel., Dec. 10, 1822; died Paris, Nov. 8, 1890. Teacher of many eminent French musicians. Wrote a number of excellent sacred compositions—*Ruth*, *Rédemption*, *Les Béatitudes*, etc.; a symphony, chamber music, and works for piano and for organ.

Franco. (1) Of Paris, chapel-master and composer; about 1100. (2) Of Cologne, invented measured notes, about 1190.

Frank (*Frahnk*), **Ernst.** Organist, composer; born Munich, Ger., Feb. 7, 1847; died near Vienna, Aug. 17, 1889. Opera composer (*Hero*, etc.).

Frankenberger, Heinrich Friedrich. Violinist, composer; born Wümbach, Ger., Aug. 20, 1824; died Sondershausen, Ger., Nov. 22, 1885. Composed operas, songs, piano pieces.

Franz, Robert. Composer; born Halle, Ger., Jun. 28, 1815; died there, Oct. 24, 1892. A song-writer of great genius.

Frauenlob (*Frow-en-lobe*) (Praise of Women). Name given to Henry of Meissen (— 1318), for his Minnesongs (lyrics) in praise of womanhood.

Frederick the Great, of Prussia. Flutist, patron of music, composer; born Berlin, 1712; died Potsdam, Ger., 1786. Composed an opera (*Il Re Pastore*), an overture, music for flute, etc.

Fremstad, Olive. Soprano; born Stockholm, Swed., about 1870. Distinguished opera singer. Lives New York.

Frescobaldi, Girolamo. Organist, composer; born Ferrara, Italy (baptized Sept. 9), 1583; died Rome, Mar. 2, 1644. Organist St. Peter's, Rome.

Freudenberg (*Froy-den-bairg*), **Wilhelm.** Composer; born near Neuwied, Ger., Mar. 11, 1838. Composed operas, an overture, etc. Lives Berlin.

Fried, Oskar. Composer; born Berlin, Aug. 10, 1871. Composed choruses *Erntelied, Das Trunkene Lied,* fugue for string orchestra, cantata, *Verklärte Nacht,* women's choruses, etc. Lives Berlin.

Friedenthal, Albert. Pianist; born Bromberg, Ger., Sept. 25, 1862. Made world tour.

Friedheim (*Freed-hime*), **Arthur.** Pianist, composer, teacher; born Petrograd, Oct. 26, 1859. Composed a piano concerto, the opera *The Dancer,* etc. Pupil of Liszt. Lives New York.

Friedlander, Max. Writer, historian; born Brieg, Ger., Oct. 12, 1852. An authority on German folk-song. Lives Berlin.

Friedmann, Ignaz. Pianist, composer; born Cracow, Aus., Feb. 14, 1882. Composed songs and piano works. Lives Berlin.

Fries, Wulf. 'Cellist, teacher; born Garbeck, Ger., Jan. 10, 1825; died Boston, Apr. 29, 1902. Distinguished artist.

Friml, Rudolf. Pianist, composer; born Prague, Boh., Dec. 7, 1881. Composed successful light operas, piano and violin pieces. Lives New York.

Frischen, Josef. Conductor, composer; born Garzweiler, Ger., Jul. 6, 1863. Lives Hanover, Ger.

Fritze, Wilhelm. Pianist, composer; born Bremen, Ger., Feb. 17, 1842; died Stuttgart, Ger., Oct. 7, 1881. Composed oratorios, a symphony, music to *Faust,* concertos, etc.

Froberger, Johann Jacob. Organist, composer; born Halle, Ger., 1605; died Héricourt, France, May 7, 1767. Distinguished as player. J. S. Bach studied his compositions.

Frontini, F. Paolo. Composer; born Catania, Italy, Aug. 6, 1860. Director Conservatory, Catania.

Frugatta, Giuseppe. Pianist, composer; born Bergamo, Italy, May 26, 1860. Composed for piano, including fine études. Milan Conservatory.

Fry, William H. Composer; born Philadelphia, Pa., Sept. 10, 1813; died Santa Cruz, Cal., Sept. 21, 1864. Opera composer.

Fuchs (*Fooks*). (1) **Johann Nepomuk.** Conductor, composer; born Frauenthal, Aus., May 5, 1842; died Vienna, 1899. (2) **Robert.** Composer, teacher; born Frauenthal, Aus., Feb. 15, 1847. Composed two symphonies, a mass, a *Sea-Overture,* choruses, two operas, etc. Lives Vienna. (3) **Albert.** Composer; born Basel, Switz., 1858; died Dresden, Ger., 1910. Composed a violin concerto, a *Hungarian Suite,* choruses, etc.

Führer (*Fear-er*), **Robert.** Organist; born Prague, Boh., Jun. 2, 1807; died Vienna, Nov. 28, 1861. Composed masses, etc.

Fuller-Maitland, John Alexander. Writer, historian; born London, Apr. 7, 1856. Editor second edition Grove's *Dictionary of Music.* Lives London.

Fumagalli (*Foo-ma-gahl-lee*), **Luca.** Pianist, composer; born Inzago, Italy, 1837; died Milan, Italy, Jun., 1908.

Fumi (*Foo-mee*), **Vinceslao.** Conductor, composer; born Montepulciano, Italy, Oct. 20, 1823; died Florence, Nov. 20, 1880. Wrote for orchestra, and an opera.

Fursch-Madi (*Foorsh-Mah-dee*), **Emmy.** Soprano; born Bayonne, France, 1847; died Warrenville, N. J., Sept. 20, 1894. Opera soprano with dramatic power.

Fux (*Fooks*), **Johann Joseph.** Theorist; born Hirtenfeld, Aus., 1660; died Vienna, Feb. 13, 1741. Author of *Gradus ad Parnassum,* a text-book on counterpoint which has remained the basis for most works on the same subject since then.

G

Gabriel (*Gah-bree-el*), **Richard.** Organist, conductor; born Zackenzin, Ger., Sept. 3, 1874. Composed for chorus. Lives Sagan, Ger.

Gabrieli. (1) **Andrea.** Organist, composer; born Venice about 1510; died there, 1586. Organist St. Mark's Cathedral. A famous early Italian composer. (2) **Giovanni.** Organist, composer; born Venice, 1557; died there, Aug. 12, 1612(1613). Organist St. Mark's Cathedral. Nephew of (1).

Gabrilowitsch, Ossip. Pianist, composer, conductor; born Petrograd, Feb. 7, 1878. Pupil of Leschetizky at Vienna. Conductor Detroit (Mich.) Symphony Orchestra, 1918. Distinguished as an interpreter. Married the singer Clara Clemens, daughter of Mark Twain.

Gade (*Gah-de*), **Niels Wilhelm.** Composer; born Copenhagen, Den., Feb. 22, 1817; died there, Dec. 21, 1890. Wrote symphonies, overtures, an opera, choral works, chamber music, etc. His compositions lean toward the style of Mendelssohn. His music displays a strongly marked Scandinavian character.

Gadsby, Henry R. Organist, composer; born London, Dec. 15, 1842; died Putney, Eng., Nov. 11, 1907. Church music composer.

Gadski, Johanna. Soprano; born Anclam, Ger., Jun. 15, 1871. Eminent in Wagnerian opera.

Gagliano (*Gal-yah-no*), **Marco da.** Composer; born Gagliano, Italy, about 1575; died there, Feb. 24, 1642.

Gail (*Ghile*), **Edmée Sophia.** Composer; born Paris, Aug. 28, 1775; died there, Jul. 24, 1819. Composed operas and songs.

Galin (*Gah-lang*), **Pierre.** Theorist, teacher; born Samatan, France, 1786; died Bordeaux, France, Aug. 31, 1821. Devised a system of singing by numerals instead of the syllables *do, re, mi,* etc.

Galitzin, Prince George. Composer; born Petrograd, 1823; died Sept., 1872. Composed masses, orchestral fantaisies, choral works, etc.

Galli, Amintore. Writer, music critic, composer; born near Rimini, Italy, Oct. 12, 1845. Composed operas, oratorios, etc. Lives Milan, Italy.

Galli-Curci (*Gahl-lee-coor-chee*), **Amelita.** Soprano; born Milan, Italy, Nov. 18, 1890. Distinguished coloratura singer. Lives New York.

Gallico, Paolo. Pianist, teacher, composer; born Trieste, Italy, May 13, 1868. Composed piano pieces. Lives New York.

Galuppi (*Gah-loop-pee*), **Baldassaro.** Composer; born Burano, Italy, Oct. 18, 1706; died Venice, Italy, Jan. 3, 1785. Composer in Italian classical style, toccatas, etc.

Gandolfi, Riccardo. Composer; born Voghera, Italy, Feb. 16, 1839. Opera and orchestral composer; devoted to historical studies. Lives Florence, Italy.

Ganne (*Gahnn*), **Louis Gaston.** Composer; born Bruxières-les-Mines, France, Apr. 15, 1862. Composed light operas, popular piano music, songs, etc. Lives Paris.

Gänsbacher (*Gehns-bakh-er*), **Johann B.** Composer; born Sterzing, Aus., May 8, 1778; died Vienna, Jul. 13, 1844.

Gantvoort, Arnold J. Teacher; born Amsterdam, Hol., Dec. 6, 1857. Director College of Music, Cincinnati, O.

Ganz (*Gahntz*). (1) **Rudolph.** Pianist, composer; born Zürich, Switz., Feb. 24, 1877. Composed songs, piano pieces. Distinguished virtuoso. Lives New York. (2) **Wilhelm.** Composer, pianist; born Mainz, Ger., Nov. 6, 1833; died London, 1914.

Garcia (*Gar-thee-a*). (1) **Manuel.** Teacher of singing; born Madrid, Spain, Mar. 17, 1805; died London, Jul. 1, 1906. For many years lived at London as a teacher of singing. Invented the laryngoscope. (2) **Manuel del Popolo Vincente.** Singer, teacher; born Seville, Spain, Jan. 21, 1775; died Paris, Jun. 9, 1832. Father of (1) and of Viardot-Garcia.

Garcin (*Gar-sang*), **Jules Auguste.** Violinist, conductor, composer; born Bourges, France, Jul. 11, 1830; died Paris, Oct. 10, 1896. Wrote violin music.

Garden, Mary. Soprano; born Aberdeen, Scot., Feb. 20, 1877. Brought up in the United States. Famous opera singer. Chicago Opera Company. Lives Paris.

Gardiner, H. Balfour. Composer; born London, Nov. 7, 15, 1823; died Paris, 1906. Composed oratorios, overtures, chamber music, etc. Lives London.

Garrett, George Mursell. Organist, composer; born Winchester, Eng., Jun. 8, 1834; died Cambridge, Eng., Apr. 8, 1897. Composer of oratorios, cantatas, and church music.

Gast (*Gahst*), **Peter.** Composer; born Annaberg, Ger., Jan. 10, 1854. Composed operas, a symphony, etc.

Gastaldon, Stanislas. Composer; born Turin, Italy, Apr. 7, 1861. Composed piano pieces, songs, etc.

Gastinel, Leon. Composer; born Côte d'Or, France, Aug. 15, 1823; died Paris, 1906. Composed oratorios, overtures, symphonies, comic operas, etc.

Gatti-Casazza, Giulio. Impresario; born Udine, Italy, Feb. 5, 1869. Manager Metropolitan Opera Co., New York.

Gatty. (1) **Sir Alfred Scott.** Composer; born Ecclesfield, Eng., Apr. 25, 1847. Operetta and song composer; lives London. (2) **Nicholas Comyn.** Organist, composer, conductor; born Bradfield, Eng., Sept. 13, 1874. Composed variations, short operas, a piano concerto, etc. Lives London.

Gaul, Alfred Robert. Composer, organist; born Norwich, Eng., Apr. 30, 1837; died Birmingham, Eng., Sept. 13, 1913. Well known as the composer of *The Holy City*.

Gaviniés (*Ga-veen-yes*), **Pierre.** Violinist, composer; born Bordeaux, France, May 11, 1728; died Paris, Sept. 9, 1800. Wrote a number of compositions for the violin, of great technical difficulty, but extremely valuable to advanced students.

Gavronski (*Gah-vron-skee*), **Woitech.** Conductor, composer; born near Vilna, Pol., Jun. 27, 1868. Composed a symphony, two operas, string quartets, piano pieces and songs. Lives Warsaw.

Gaynor, Mrs. Jessie L. Composer; born St. Louis, Mo., Feb. 17, 1863. Composed many excellent children's songs, an operetta, etc. Lives Webster Groves, Mo.

Gaztambide (*Gath-tam-bee-deh*), **Joaquin.** Composer, teacher; born Tuleda, Spain, Feb. 7, 1823; died Madrid, Spain, Mar. 25, 1870. Composed forty very successful zarzuelas.

Gear, George Frederick. Pianist, teacher, composer; born London, May 21, 1857. Composed chamber music, operettas, etc. London Academy of Music.

Gebhard, Heinrich. Pianist, composer; born Sobernheim, Ger., Jul. 25, 1878. Composed piano pieces. Lives Boston.

Gédalge (*Zhay-dalzh*), **André.** Teacher, composer; born Paris, Dec. 27, 1856. Composed symphonies, operas, an orchestral suite, chamber music, etc., also *Traité de la Fugue*. Paris Conservatory.

Geibel, Adam. Organist, composer; born Neuenheim, Ger., Sept. 15, 1855. Blind. Composed songs, choruses, a cantata, etc. In the United States since 1862. Lives Philadelphia, Pa.

Geisler, Paul. Composer, conductor; born Stolp, Ger., Aug. 10, 1856. Composed many operas, a number of symphonic poems, etc. Director of Conservatory, Posen, Ger.

Gelink (*Geh-lee-nek*), **Joseph.** Composer; born Selcz, Boh., Dec. 3, 1758; died Vienna, Apr. 13, 1825. Composed principally variations.

Geminiani (*Jem-ee-nee-ah-nee*), **Francesco.** Violinist, composer; born Lucca, Italy, about 1680; died Dublin, Ire., Sept. 17, 1762. One of the great Italian violin virtuosi of the eighteenth century. Lived at London for many years.

Genée (*Zheh-neh*), **Richard.** Composer; born Danzig, Ger., Feb. 7, 1823; died near Vienna, Jun. 15, 1895. Composer light operas, dance music.

Genss, Hermann. Pianist, composer; born Tilsit, Ger., Jan. 6, 1856. Composed orchestral, choral, and chamber music. Lives San Francisco, Cal.

Georges (*Zhorzh*), **Alexandre.** Organist, composer; born Arras, France, Feb. 25, 1850. Composed operas, incidental music, etc. Niédermeyer School, Paris

Gerardy (*Zhay-rar-dee*), **Jean.** 'Cellist; born Spa, Bel., Dec. 7, 1878. He made many concert tours, everywhere exciting great admiration by his wonderful tone and execution.

Gericke (*Geh-ri-ke*), **Wilhelm.** Conductor; born Graz, Aus., Apr. 18, 1845. For many years he led the Boston Symphony Orchestra, which under him reached the front rank among such organizations. Lives Vienna.

Gerlach, Theodor. Composer, conductor; born Dresden, Ger., Jun. 25, 1861. Composed an *Epic Symphony,* the opera *Matteo Falcone,* and many lesser works. Lives Karlsruhe, Ger.

German, J. Edward. Composer; born Whitechurch, Eng., Feb. 17, 1862. Has written a number of extremely effective orchestral and choral compositions. Lives London.

Germer (*Gair-mer*), **Heinrich.** Pianist, teacher; born Sommersdorf, Ger., Dec. 30, 1837; died Dresden, Ger., Jan. 4, 1913. Author of valuable educational works.

Gernsheim (*Gairns-hime*), **Friedrich.** Pianist, composer; born Worms, Ger., Jul. 17, 1839; died Berlin, Nov., 1916. Long director of the Rotterdam Conservatory, and later of the Stern Conservatory in Berlin. Has written a piano concerto, several quartets, the cantata *Salamis,* etc. Composed also four symphonies and an excellent *Prologue to a Tragedy.*

Gerster (*Gair-ster*), **Etelka.** Soprano; born Kaschau, Hun., Jun. 25, 1857. Conducts school for singers, Berlin.

Geselschap, Marie. Pianist; born Batavia, Java, 1874. Noted as an ensemble player. Lives Munich, Ger.

Gevaërt (*Geh-vahrt*), **François A.** Theorist, composer; born Huysse, Bel., Jul. 31, 1828; died Brussels, Bel., Dec. 24, 1908. Author of valuable text-book on harmony.

Ghys, Joseph. Violinist, composer; born Ghent, Bel., 1801; died Petrograd, 1848.

Gialdini (*Zhyal-dee-nee*), **Gioldino.** Conductor, composer; born Pescia, Italy, Nov. 10, 1843. Composed buffo operas.

Giardini (*Zhyar-dee-nee*), **Felice de.** Violinist, conductor, composer; born Turin, Italy, Apr. 12, 1716; died Moscow, Rus., Dec. 17, 1796.

Gibbons. (1) **Christopher.** Organist; born London (baptized Aug. 22), 1615; died there Aug. 20, 1676. Son of (2) (2) **Orlando.** Organist, composer; born Cambridge, Eng., 1583; died Canterbury, Eng., Jun. 5, 1625. In 1604 appointed organist of the Royal Chapel, and in 1623 organist of Westminster Abbey. A notable madrigal writer, but even more celebrated as a composer of church music.

Gibert (*Zhee-bair*), **Francisco Xavier.** Composer; born Granadella, Spain; died Madrid, Sp., Feb. 27, 1848. A priest.

Gigout (*Zhee-goo*), **Eugéne.** Organist, composer; born Nancy, France, Mar. 23, 1844. Organ composer.

Gil (*Zhil*), **Francisco Assis.** Teacher, theorist; born Cadiz, Spain, 1829. Professor of harmony, Madrid Consevatory.

Gilbert, Henry F. Composer; born Somerville, Mass., Sept. 26, 1868. Composed a *Comedy Overture* on negro themes, other orchestral works, ballet, *The Dance in Place Congo,* songs, etc. Lives Cambridge, Mass.

Gilchrist, William Wallace. Composer, teacher, conductor; born Jersey City, N. J., Jan. 8, 1846; died Easton, Pa., Dec. 20, 1916. Pupil of Hugh A. Clarke at the University of Pennsylvania. Organist, choirmaster, teacher and conductor in Philadelphia. In 1882 he won the Cincinnati Festival prize with his *Psalm XLVI.* Among his other compositions are the *Song of Thanksgiving,* for chorus and orchestra, a cantata. *The Rose, Ode to the Sun,* songs, part-songs, especially for women's voices, anthems.

Gilman, Lawrence. Author, music critic; born Flushing, N. Y., Jul. 5, 1878. Author of a number of fine critical works on music. Member of staff *North American Review,* New York.

Gilmore, Patrick S. Conductor; born near Dublin, Ire., Dec. 25, 1829; died St. Louis, Mo., Sept. 24, 1892.

Gilson (*Zheel-song*), **Paul.** Composer, born Brussels, Bel., Jun. 15, 1865. A leading Belgian composer. Works include the operas *Alvar, Les Gens de Mer, Princess Sunshine,* incidental music, symphonic sketches, *The Sea, Norwegian Suite, Scottish Rhapsody,* cantatas, and many smaller works. Brussels Conservatory.

Giordani (*Zhyor-dah-nee*), **Tomaso.** Composer, teacher of singing; born Naples, Italy, 1744; died Ferma, Italy, Jan. 4, 1798.

Giordano (*Zhyor-dah-no*), **Umberto.** Composer; born Foggia, Italy, Aug. 26, 1867. Composed the operas *Mala Vita, Regina Diaz, Andre Chénier, Fedora, Siberia,* and *Mme. Sans-Gene* in the crudely realistic Verisimo school.

Giorzo (*Zhyor-tsa*), **Paolo.** Composer; born Milan, Italy, 1838; died Seattle, Wash., May 4, 1914. Wrote dances, marches, many ballets, and church music.

Giuglini (*Zhyul-yee-nee*), **Antonio.** Tenor; born Fano, Italy, 1827; died Pesaro, Italy, Oct. 12, 1865.

Gladstone, Francis E. Organist, composer; born near Oxford, Eng., Mar. 2, 1845. Professor of harmony, Royal College of Music, London.

Glareanus (*Glah-reh-ah-noos*), **Henricus.** Teacher, theorist; born Glarus, Switz., Jun., 1488; died Freiburg, Ger., Mar. 28, 1563. Author of valuable works on medieval music.

Glazounow (*Glah-zoo-nof*), **Alexander.** Composer; born Petrograd, Aug. 10, 1865. His works include eight symphonies, a number of symphonic poems, the ballet *Raymonda,* chamber music, a violin concerto, piano pieces and songs. Lives Petrograd.

Gleason, Frederick Grant. Composer, teacher; born Middletown, Conn., Dec. 17, 1848; died Chicago, Dec. 6, 1903. Works include operas *Otho Visconti,* and *Montezuma,* cantata *The Culprit Fay,* symphonic poems *Edris* and *The Song of Life,* and many shorter pieces.

Glière, Reinhold. Composer; born Kiev, Rus., Jan. 11, 1875. Composed symphonies, chamber music, piano pieces and songs. Kiev Conservatory.

Glinka, Mikhail Ivanovitch. Composer; born Novospaskoï, Rus., Jun. 1, 1804; died Berlin, Feb. 15, 1857. He is *par excellence* Russia's most national composer. His most successful work was the opera *Life for the Czar,* produced in 1836. Outside of Russia, Glinka is perhaps best known by his two concert compositions, *La Jota Aragonese,* and *Kamarinskaja.*

Glover. (1) **Charles W.** Composer; born London, Feb., 1806; died there, Mar. 23, 1863. Composed popular songs and duets. (2) **Sarah Ann.** Teacher, writer; born Norwich, Eng., 1785; died Malvern, Eng., Oct. 20, 1867. Founder of the tonic sol-fa system. (3) **Stephen.** Composer, born London, 1812; died there, Dec. 7, 1870. (4) **William H.** Violinist, composer; born London, 1819; died New York, 1875.

Gluck (*Glook*). (1) **Christoph Willibald.** Composer; born Weidenwang, Ger., Jul. 2, 1714; died Vienna, Nov. 15, 1787. Studied music in Prague, Vienna, and Milan. Wrote some very successful operas in the conventional Italian style of the period. With the composition of *Orfeo ed Eurydice* (1762) entered upon his career as a reformer of opera, which constitutes an important chapter in the history of musical development. Gluck triumphed in a memorable contest with Piccinni. (2) **Alma** (pseudonym of Reba Fierson). Soprano; born Bucharest, Roumania, May 11, 1886. Opera and concert artist. Wife of Efrem Zimbalist, violinist.

Gobbaerts, Jean Louis. Composer; born Antwerp, Bel., Sept. 28, 1835; died Saint-Gilles, Bel., May 5, 1886. Wrote much light piano music under the names of "Streabbog," "Ludovic" and "Levi."

Godard (*Go-dar*), **Benjamin.** Composer; born Paris, Aug. 18, 1849; died Cannes, France, Jan. 10, 1895. Wrote operas: *Pedro de Zalaméa, Jocelyn,* and *Dante; Concerto romantique* for violin; *Symphonie légendaire,* chamber music, songs, piano pieces, etc.

Goddard, Arabella. Pianist; born Saint-Servan, France, Jan. 12, 1836. Distinguished English concert artist. Lives Tunbridge Wells, Eng.

Godefroid (*Gode-frwah*), **Félix.** Harpist, composer; born Namur, Bel., Jul. 24, 1818; died Villers-sur-Mer, Bel., Jul. 8, 1897. Composed for harp and piano.

Godfrey. (1) **Charles.** Bandmaster; born Kingston, Eng., Nov. 22, 1790; died London, Dec. 12, 1863. Bandmaster Coldstream Guards. (2) **Charles.** Bandmaster; born London, Jan. 17, 1839. Bandmaster Royal Horse Guards. Royal College of Music, London. (3) **Daniel.** Bandmaster, composer; born Westminster, Eng., Sept. 4, 1831; died Beeston, Eng., Jun. 30, 1903. Famous for his military band.

Godowsky, Leopold. Pianist, composer; born Vilna, Pol., Feb. 13, 1870. A phenomenal technician and authority on modern piano technic. Lives New York.

Goepp (*Gepp*), **Philip H.** Writer, composer; born New York, Jun. 23, 1864. Writer of analytical programs for Philadelphia Symphony Orchestra.

Goetschius, Percy. Theorist, teacher, composer; born Paterson, N. J., Aug. 30, 1853. Author of valuable text-books on harmony, counterpoint, composition. Composed overtures, orchestral suites, church music, organ and piano works, etc. Institute of Musical Art, New York.

Goetz (*Gets*), **Hermann.** Composer; born Königsberg, Ger., Dec. 17, 1840; died Hottingen, Switz., Dec. 3, 1876. Wrote an opera on the subject of *The Taming of the Shrew,* a symphony, etc.

Goldbeck, Robert. Pianist, composer; born Potsdam, Ger., Apr. 19, 1839; died St. Louis, Mo., May 16, 1908.

Goldmark. (1) **Karl.** Composer; born Keszthely, Hun., May 18, 1830; died Vienna, Jan. 3, 1915. Composed operas, including *The Queen of Sheba, Merlin, The Cricket on the Hearth, Briseis,* and *The Winter's Tale;* also the *Rustic Wedding* symphony, and other orchestral works. (2) **Rubin.** composer, teacher; born New York, Aug. 15, 1872. Composed *Theme and Variations* for orchestra, overture *Hiawatha,* symphonic poem *Samson and Delilah,* a cantata, chamber music, etc. Nephew of (1). Lives New York.

Goldschmidt, Otto. Conductor, composer; born Hamburg, Ger., Aug. 21, 1829. Husband of Jenny Lind.

Gollmick, Adolf. Pianist, violinist, composer; born Frankfort, Ger., Feb. 5, 1825; died London, Mar. 7, 1883.

Goltermann, G. E. 'Cellist, composer; born Hanover, Ger., Aug. 19, 1824; died Frankfort, Ger., Dec. 29, 1898. Composed for the 'cello.

Gomez (*Go-meth*), **Antonio Carlos.** Composer; born Campinos, Brazil, Jul. 11, 1839; died Para, Brazil, Sept. 16, 1896. Composed operas of various sorts, the best being *Il Guarany.*

Goodrich. (1) **Alfred John.** Theorist, author, teacher; born Chilo, O., May 8, 1847. Author of text-books on music composition. Lives California. (2) **Wallace.** Organist, conductor, teacher; born Newton, Mass., May 27, 1871. New England Conservatory, Boston.

Goodson, Katherine. Pianist; born Watford, Eng., Jun. 18, 1872. Pupil of Leschetizky. A leader among women pianists of the twentieth century. Married Arthur Hinton. Lives London.

Goodwin, Amina Beatrice. Pianist, writer; born Manchester, Eng., Dec. 5, 1867. Author of *Hints on Technique and Touch of Piano Playing.* Lives London.

Goossens, Eugène. Violinist, conductor; born London, May 26, 1893. Composed orchestral works and chamber music. Lives London.

Goovaerts, Alphonse Jean. Composer, historian; born Antwerp, Bel., May 25, 1847. Author of works on music and art. Lives Brussels.

Goria, A. E. Pianist, composer; born Paris, Jan. 21, 1823; died there, Jul. 6, 1860. Wrote salon music.

Gorno, Albino. Pianist, composer; born near Cremona, Italy. Composed piano works, some with orchestra. College of Music, Cincinnati, O.

Gorter, Albert. Composer, conductor; born Nuremberg, Ger., Nov. 23, 1852. Composed operas, orchestral works, etc. Lives Mainz, Ger.

Goss, Sir John. Organist, composer; born Fareham, Eng., Dec. 27, 1800; died London, May 10, 1880. Educated in Chapel Royal. In 1838 appointed organist at St. Paul's Cathedral. Knighted in 1872. A prominent composer of church music. Wrote a valuable *Introduction to Harmony.*

Gossec, François Joseph. Composer; born Vergnies, Bel., Jan. 17, 1734 (33); died Passy, France, Feb. 16, 1829. Wrote many operas, symphonies, and lesser compositions, of repute in their day. During the Directory, G. received the official title, "First Composer of France."

Gottschalk, Louis Moreau. Pianist, composer; born New Orleans, La., May 8, 1829; died Rio de Janiero, Brazil, Dec. 18, 1869. American pianist. As composer, Gottschalk produced music of a unique style; pieces like *La Savanne, Banjo,* and *Le Bananier,* echoed Southern life with rare charm and individuality.

Götze (*Get-ze*), **Karl.** Composer; born Weimar, Ger., 1836; died Madgeburg, Ger., Jan. 14, 1877. Composed a symphonic poem, operas (*Die Korsen, Gustav Wasa,* etc.), and smaller works.

Goudimel, Claude. Composer; born Vaison, France, about 1505; died Lyons, France, Aug. 24, 1572. Composed church music.

Gounod (*Goo-no*), **Charles François.** Composer; born Paris, Jun. 17, 1818; died there, Oct. 17, 1893. Studied in the Paris Conservatory, where he obtained the first prize for composition. Spent some time in Rome, Vienna, and in England. Up to 1859 had composed many excellent works—*Sapho, Ulysse, La nonne sanglante, Messe de Ste. Cécile, Le medecin malgre lui*, etc. In 1859 *Faust* was performed for the first time and met with a tremendous success. *Faust* established Gounod's reputation, and was followed by *La Colombe, La Reine de Saba, Miréille, Roméo et Juliette, Cinq Mars, Polyeucte, Le Tribut de Zamora;* the sacred compositions, *La Rédemption*, and *Mors et Vita;* besides many lesser works, songs, etc. *Faust*, however, overshadows them all, although, from a musician's point of view, *Roméo et Juliette* is almost finer than that popular masterpiece.

Gouvy (*Goo-vee*), **Théodore.** Composer; born Goffontaine, France, Jul. 21, 1822; died Leipzig, Ger., Apr. 21, 1898.

Gow. (1) **Niel.** Violinist; born Inver, Scot., Mar. 22, 1727; died there, Mar. 1, 1807. Noted for his performance of Scottish dance tunes. (2) **George Coleman.** Organist, author, teacher; born Ayer, Mass., Nov. 27, 1860. Author of text-books. Professor of music at Vassar College.

Graben-Hoffman, Gustav. Composer; born Bnin, Ger., Mar. 7, 1820; died Potsdam, Ger., May 20, 1900. Song composer.

Graedener. (1) **Karl.** Composer; born Rostock, Ger., Jan. 14, 1812; died Hamburg, Ger., Jun. 10, 1883. Composed symphonies, an oratorio, a concerto, and many smaller works. (2) **Hermann.** Composer, teacher; born Kiel, Ger., May 8, 1844. Composed an overture, a symphonietta, chamber music, etc. Son of (1). Lives Vienna.

Graham, George Farquhar. Writer; born Edinburgh, Scot., Dec. 29, 1789; died there, Mar. 12, 1867. An authority on everything relating to Scotch music.

Grainger, Percy. Pianist, composer; born Brighton, Victoria, Australia, Jul. 8, 1883. Pupil of Busoni. Pianist of distinction; composer of originality and charm. Lives New York.

Grammann, Karl. Composer; born Lübeck, Ger., Mar. 3, 1844; died Dresden, Ger., Jan. 30, 1897. Composed symphonies, a cantata, a violin concerto, and the operas *Melusine, Thusnelda, Ingrid*, etc.

Granados y Campina, Enrique. Composer, pianist; born Lerida, Sp., Jul. 27, 1867; died Mar. 24, 1916, when steamer Sussex was torpedoed in English Channel.

Grandval, Maria de Reiset. Composer; born Saint-Rémy des Monts, France, Jan. 20, 1830; died Paris, Jan. 15, 1907. Composed operas, orchestral works, etc.

Graninger, Charles Albert. Organist, pianist, teacher; born Cincinnati, O., Jan. 2, 1861. College of Music, Cincinnati.

Grasse, Edwin. Violinist, composer; born New York, Aug. 13, 1884. Composed a symphony, a suite, and many violin works. Blind. Lives New York.

Grau, Maurice. Impresario; born Brünn, Aus., 1849; died Paris, Mar. 14, 1907. Directed Metropolitan Opera Co., New York.

Graun (*Groun*). (1) **J. G.** Composer; born 1698; died 1771. Composed symphonies, overtures, concertos for violin, and chamber music. Brother of (2). (2) **Karl Heinrich.** Composer; born Wahrenbrück, Ger., May 17, 1701; died Berlin, Aug. 8, 1759. Wrote over fifty cantatas, and about thirty operas. His principal work is his passion music *Der Tod Jesu*, which is still sometimes performed.

Grazzini, Reginaldo. Composer; born Florence, Italy, Oct. 15, 1848; died Venice, 1906. Composed cantatas, masses, symphonies, an opera, and lesser works.

Greatorex, Thomas. Organist; born N. Wingfield, Eng., Oct. 5, 1758; died Hampton, Eng., Jul. 18, 1831. Wrote hymn tunes.

Greene, Maurice. Organist, composer; born London, 1695; died there, 1755. Wrote church music. Projected the great *Cathedral Music* collection, afterward completed by Boyce.

Gregoir (*Gre-gwahr*), **Edouard.** Composer, writer, historian; born Turnhout, Bel., Nov. 7, 1822; died Wyneghem, Bel., Jun. 28, 1890. Composed an opera, etc.

Gregorovitch, Charles. Violinist; born Petrograd, Oct. 25, 1867.

Grellinger, Charles. Composer; born Holland. Composed a number of operas produced in Holland and France.

Grétry (*Gray-tree*), **André Ernest Modeste.** Composer; born Liége, Bel., Feb. 18, 1741; died Montmorency, France, Sept. 24, 1813. A prolific and once celebrated writer of France operas and other works.

Gretschaninoff, Alexander. Composer; born Moscow, Rus., Oct. 25, 1864. Composed an opera, incidental music, chamber works, piano pieces, and songs. Lives Moscow, Rus.

Grieg, Edvard Hagerup. Pianist, composer; born Bergen, Nor., Jun. 15, 1843; died there, Sept. 4, 1907. Studied at Leipzig Conservatory. In Copenhagen came under the influence of Gade. Wrote a piano concerto, orchestral works, songs, chamber music, etc., all with a pronounced Norwegian character. His *Peer Gynt* suites are perhaps the most widely known of his larger works.

Griepenkerl (*Gree-pen-kerl*), **Friedrich Conrad.** Theorist; born Peine, Ger., 1782; died Brunswick, Ger., Apr. 6, 1849.

Grisar (*Gree-zahr*), **Albert.** Composer; born Antwerp, Bel., Dec. 26, 1808; died Asnières, France, Jun. 15, 1869. Composed many operas.

Grisi (*Gree-zee*), **Giulia.** Soprano; born Milan, Italy, Jul. 28, 1811; died Berlin, Nov. 29, 1869. Attained a remarkable success in opera, through her magnificent voice and great beauty. Was for fifteen years prima donna at Paris and London.

Grodsky, Boleslaus. Composer; born Petrograd, Oct. 13, 1865. Composed piano works, etc. Lives Petrograd.

Groningen, S. van. Pianist; born Deventer, Hol., Jun. 23, 1851. Composed piano music, etc. Lives Leyden, Hol.

Grove, Sir George. Writer; born Clapham, Eng., Aug. 13, 1820; died Sydenham, Eng., May 28, 1900. Originally a civil engineer. For many years connected with the Crystal Palace, and in connection with the concerts there wrote a long series of analytical programs. In 1883 he was appointed first principal of the Royal College of Music, and upon its inauguration received the honor of knighthood. As editor of the *Dictionary of Music and Musicians* he rendered a lasting service to the cause of musical art.

Grovlez, Gabriel. Pianist, composer; born Lille, France, 1879. Composed orchestral works, ballets, piano pieces, songs. Conductor at Paris.

Gruenberg (*Green-bairg*), **Eugene.** Violinist, teacher; born Lemberg, Aus., Oct. 30, 1854. Author of valuable educational works for the violin. New England Conservatory, Boston.

Gruenberger (*Green-bairg-er*), **Ludwig.** Composer; born Prague, Boh., Apr. 24, 1839; died there, Dec. 12, 1896. Composed incidental music, a *Northern Suite*, a one-act opera (*Heimkehr*), etc.

Gruenfeld (*Green-felt*). (1) **Alfred.** Pianist, composer; born Prague, Boh., Jul. 4, 1852. Distinguished as a Mozart player. Lives Vienna. (2) **Heinrich.** 'Cellist; born Prague, Apr. 21, 1855. A distinguished virtuoso. Brother of (1). Lives Berlin.

Grützmacher (*Greetz-macher*), **Friedrich.** 'Cellist; born Dessau, Ger., Mar. 1, 1832; died Dresden, Ger., Feb. 23, 1903. Distinguished virtuoso.

Guarnerius, Giuseppe (Joseph) **Antonio.** Violin maker; born Jun. 8, 1683; died about 1742. One of the great Italian makers.

Gudehus (*Goo-de-hoos*), **Heinrich.** Tenor; born Altenhagen, Ger., Mar. 30, 1845; died Dresden, Ger., Oct. 9, 1909. Eminent in Wagnerian opera rôles.

Guglielmi (*Gool-yel-mee*), **Pietro.** Composer; born Marsa di Carrara, Italy, May 1727; died Rome, Nov. 19, 1804. Composed operas and church music.

Guido d'Arezzo (*Gwee-do dar-ret-so*). Theorist, teacher; born Arezzo, Italy, 995(?); died 1050(?). Improved music notation; first used the syllables *ut, re, mi, fa, sol, la,* for singing.

Guilmant (*Geel-mong*), **Félix Alexandre.** Organist, composer; born Boulogne, France, Mar. 12, 1837; died Meudon, France, Mar. 30, 1911. Distinguished concert organist and composer.

Guiraud (*Gee-ro*), **Ernest.** Composer; born New Orleans, La., Jun. 23, 1837; died Paris, May 6, 1892. Taught harmony, Paris Conservatory.

Gumbert (*Goom-bairt*), **Ferdinand.** Composer; born Berlin, Apr. 22, 1818; died there, Apr. 6, 1896. Composed songs and operettas.

Gungl (*Goongl*). (1) **Joseph.** Composer; born Zsàmbék, Hun., Jan. 1, 1810; died Weimar, Ger., Jan. 31, 1889. Dance and march composer. (2) **Johann.** Composer; born Zsàmbék, Hun., Mar. 5, 1828; died Fünfkirchen, Hun., Nov. 27, 1883. Dance composer. Nephew of (1).

Gura. (1) **Eugene.** Baritone; born Pressern, Boh., Nov. 8, 1842; died near Munich, Ger., Aug. 26, 1906. Opera and concert singer. (2) **Hermann.** Baritone; born Breslau, Ger., Apr. 5, 1870. Successful in opera and concert. Conducts opera in Berlin.

Gurlitt (*Goor-lit*), **Cornelius.** Composer; born Altona, Ger., Feb. 10, 1820; died there, Jun. 17, 1901. Best known by his teaching pieces for the piano.

Gutmann (*Goot-mahn*), **Adolphe.** Pianist, composer; born 1818; died 1882. Friend of Chopin.

Gyrowetz (*Gee-ro-vetz*), **Adalbert.** Composer; born Budweis, Boh., Feb. 19, 1763; died Vienna, Mar. 19, 1850. Wrote symphonies, operas, music plays.

H

Habeneck (*Ab-nek*), **François Antoine.** Violinist, conductor; born Mézieres, France, Jan. 23, 1781; died Paris, Feb. 8, 1849. His orchestra was celebrated.

Haberbier (*Hah-behr-beer*), **Ernst.** Pianist, composer; born Königsberg, Ger., Oct. 5, 1813; died Bergen, Nor., Mar. 12, 1869. Composed salon music and useful études.

Habert, Johannes Evangelista. Organist, composer; born Oberplan, Boh., Oct. 18, 1833; died Gmunden, Ger., Sept. 1, 1896. Composer of masses, organ works, etc.

Hackh, Otto. Composer; born Stuttgart, Ger., Sept. 30, 1852. Composed piano pieces, songs, dance music.

Hadley, Henry Kimball. Composer; born Somerville, Mass., Dec. 20, 1871. A leader among American composers. Works include three symphonies (1st, *Youth and Life;* 2nd, *The Four Seasons*), three overtures, three ballet suites, the cantata *In Music's Praise*, a *Symphonic Fantasia*, the tone-poems *Salomé* and *The Culprit Fay*, the lyric drama *Merlin and Vivien*, operas *Safie* and *Bianca*, chamber works, and many smaller pieces and songs. Lives New York.

Haesche. See Häsche.

Hagel (*Hah-gel*). (1) **Karl.** Conductor, violinist; born Voigstedt, Ger., Dec. 12, 1847. Composed orchestral and chamber works, etc. Lives Munich, Ger. (2) **Richard.** Conductor, violinist; born Erfurt, Ger., Jul. 7, 1872. Son of (1). Lives Brunswick, Ger.

Hagemann. (1) **François Willem.** Organist, conductor; born Zütphen, Hol., Sept. 10, 1827. Wrote piano music. (2) **Maurits Leonard.** Composer, teacher; born Zütphen, Sept. 25, 1829. Composed an oratorio, a cantata, vocal-orchestral works, etc. Brother of (1).

Hagen. (1) **Adolf.** Conductor; born Bremen, Ger., Sept. 4, 1851. Operetta composer. Lives Dresden, Ger. (2) **Theodor.** Composer, writer; born Hamburg, Ger., Apr. 15, 1823; died New York, Dec. 21, 1871. Composed songs and piano works.

Hager, Johannes (really Hasslinger). Composer; born Vienna, Feb. 24, 1822; died there, Jan. 9, 1898. Pupil of Mendelssohn.

Hägg (*Hegg*). (1) **Jacob Adolf.** Born Gothland, Nor., 1850; died 1902. Composed a *Northern Symphony*, piano and organ works, songs, etc. (2) **Gustav.** Organist, composer; born Wisby, Swed., Nov. 28, 1867. Composed chamber music, organ and piano pieces. A virtuoso player. Lives Stockholm, Swed.

Hahn. (1) **Jacob H.** Pianist, teacher; born Philadelphia, Pa., Dec. 1, 1847; died Detroit, Mich., 1902. Founded Detroit Conservatory. Composed piano works and songs. (2) **Reynaldo.** Composer; born Caracas, Venezuela, Aug. 9, 1874. Composed incidental music, a symphonic poem, attractive piano works, the opera *Nausicaa*, a ballet, etc. Lives Paris.

Hale, Adam de la. See Adam de la Hale.

Hale, Philip. Writer, critic; born Norwich, Vt., Mar. 5, 1854. Wrote (with L. C. Elson) "Famous Composers, New Series." Writer of program books for Boston Symphony Orchestra. Lives Boston.

Halévy (*Ah-leh-vee*), **Jacques François.** Composer; born Paris, May 27, 1799; died Nice, France, Mar. 17, 1862. Opera writer of the French school. Principal work, *La Juive*.

Halir (*Hah-leer*), **Karl.** Violinist; born Hohenelbe, Boh., Feb. 1, 1859; died Berlin, Dec. 21, 1909. Member Joachim String Quartet.

Hall. (1) **Charles King.** Organist, composer; born London, 1845; died there, Sept. 1, 1895. Composed church music and operettas. (2) **Marie.** Violinist; born Newcastle, Eng., Apr. 8, 1884. Distinguished woman violinist. Lives London.

Hallé (*Hal-leh*). (1) **Sir Charles.** Pianist, conductor; born Hazen, Ger., Apr. 11, 1819; died Manchester, Eng., Oct. 25, 1895. During his career of forty-seven years he rendered great service to musical art as a teacher, by his recitals, and by the concerts of his famous Manchester orchestra. (2) **Lady.** See Neruda.

Hallén, Anders. Composer; born Gothenburg, Swed., Dec. 22, 1846. Leader of new Swedish school. Composed the operas *Harold, Hexfallan, Waldemar's Treasure, Walborgsmessa*, two Swedish rhapsodies, many cantatas, symphonic poems, a romance for violin and orchestra, and many songs. Stockholm, Swed., Conservatory.

Haller, Michael. Organist, teacher; born Neusalz, Ger., Jan. 31, 1840; died Ratisbon, Ger., Jan. 4, 1915. Sacred composer, counterpoint teacher.

Hallström (*Hahl-straym*), **Ivar.** Composer; born Stockholm, Swed., Jun. 5, 1826; died there, Apr. 10, 1901. Composed operas (*Viking's Trip, Nyaga, Granada's Daughter*, etc.), cantatas, operettas, etc.

Hallwachs (*Hall-vakhs*), **Karl.** Composer, conductor; born Darmstadt, Ger., Sept. 15, 1870. Composed songs, choruses, an opera. Lives Cassel, Ger.

Halm (*Hahlm*), **Anton.** Composer; born Altenmarkt, Aus., Jun. 4, 1789; died Vienna, Apr., 1872. A friend of Beethoven; composed piano études, chamber music, etc.

Hambourg, Mark. Pianist; born Gogutschar-Noronez, Rus., Jun. 1, 1879. A distinguished virtuoso and authoritative interpreter.

Hamerik, Asger. Pianist, composer; born Copenhagen, Den., Apr. 8, 1843. Was director Peabody Conservatory, Baltimore, Md.; composed six symphonies, a *Poème Tragique*, operas, etc.

Hamilton, Clarence Grant. Pianist, writer, teacher; born Providence, R. I., Jun. 9, 1865. Associate professor of music, Wellesley College, Wellesley, Mass. Author of educational books.

Hanchett, Henry G. Pianist, writer, teacher; born Syracuse, N. Y., Aug. 29, 1853; died Siasconset, Mass., Aug. 19, 1918. Author of works on piano study.

Hand (*Hahnt*), **Ferdinand Gotthelf.** Writer; born Plauen, Boh., Feb. 15, 1786; died Jena, Ger., Mar. 14, 1851. Wrote on musical esthetics.

Handel, George Frederick. Composer; born Halle, Ger., Feb. 23, 1685; died London, Apr. 14, 1759. Played both the organ and clavier when only seven years old. First opera, *Almira*, performed at Hamburg in 1705. In 1708 went to Italy, and four years later settled in England. In or about 1737 turned his attention to the oratorio, after having written some forty-two operas in accordance with the taste of the period. The approval which his first oratorios—*Esther, Deborah, Athalia*—had met with encouraged him to new efforts; and he produced in succession *Saul, Israel in Egypt, L'Allegro, Il Penseroso* and *The Messiah* (his chief work, 1741). *The Messiah* was not much appreciated at the first representation, but increased in reputation every year. In 1742 *Samson* appeared, in 1746 *Judas Maccabæus*, in 1748 *Solomon*, and in 1752 *Jephthah*. In 1752 Handel became blind, but did not lose his spirits, continuing to perform in public, and even to compose. He was buried in Westminster Abbey.

Hannsens. (1) **Charles Louis (Sr.).** Composer; born Ghent, Bel., May 4, 1777; died Brussels, Bel., May 6, 1852. Composed operas, masses, etc. (2) **Charles Louis (Jr.).** Composer; born Ghent, Jul. 12, 1802, died Brussels, Apr. 8, 1871. Composed operas, ballets, symphonies, overtures. Son of (1).

Hanon (*Hah-nong*), **Charles Louis.** Pianist; born Remsur-l'Aire, France, 1820; died Boulogne-sur-Mer, 1900 Composed valuable studies for piano.

Hanscom, E. W. Organist, composer; born Durham, Me., Dec. 28, 1848. Composed songs, choruses, etc.

Hansen, Emil Robert. 'Cellist, composer; born Copenhagen, Den., Feb. 25, 1860. Chamber music and orchestral composer. Lives Leipzig, Ger.

Hanslick, Eduard. Writer; born Prague, Boh., Sept. 11, 1825; died near Vienna, Aug. 6, 1904. Opponent of Wagner's operas.

Harcourt, Eugene d'. Composer, writer; born Paris, 1855. Composed the opera *Tasso*, a mass, symphonies, etc. Lives Paris.

Hardelot (*Ar-de-low*), **Guy d'** (Mrs. W. T. Rhodes). Composer; born Hardelot Castle, near Boulogne, France. Song composer. Lives England.

Harper, Thomas. Trumpeter; born Worcester, Eng., May 3, 1787; died London, Jan. 20, 1853. Famous virtuoso.

Harris. (1) **Clement Hugh Gilbert.** Composer; born Wimbledon, Eng., Jul. 8, 1871; died Pentepigadia, Greece, Apr. 23, 1897. Composed for orchestra and chamber music, songs, etc. (2) **William Victor.** Composer, teacher of singing; born New York, Apr. 27, 1869. Composed many songs. Lives New York.

Harriss, Charles Albert. Organist, composer; born London, Dec. 15, 1862. Composed an opera, a cantata, and much church music. Lives Ottawa, Can.

Hartmann. (1) **Johann Peter Emil.** Composer; born Copenhagen, Den., May 14, 1805; died there, Mar. 10, 1900. Composed Danish operas, symphonies, overtures, cantatas, etc. Rather overshadowed by his son-in-law, Gade. (2) **Emil.** Composer; born Copenhagen, Feb. 21, 1836; died there, Jul. 19, 1898. Composed operas (*The Nixie, The Corsicans*, etc.), a ballet, a cantata, symphonies, overtures, concertos, etc. Son of (1). (3) **Arthur.** Violinist, composer; born Maté Szalka, Hun., Jul. 23, 1881. Distinguished violinist; composed for violin and voice. Lives New York.

Hartog, Edouard de. Composer; born Amsterdam, Hol., Aug. 15, 1828; died The Hague, Hol., Nov. 1909. Composed works for orchestra, chamber music, and the church.

Hartvigson. (1) **Anton.** Pianist; born Aarhus, Den., Oct. 16, 1845. Lives Copenhagen, Den. (2) **Frits.** Pianist; born Grenae, Den., May 31, 1841. Royal College of Music, London.

Harty, Hamilton. Pianist, composer; born Hillsborough, Ire., Dec. 4, 1879. Composed an *Irish Symphony*, a *Comedy Overture*, the tone-poem *With the Wild Geese*, the cantata *The Mystic Trumpeter*, etc. Lives London.

Harwood, Basil. Organist, composer; born Olveston, Eng., Apr. 11, 1859. Composed sacred works, an organ concerto, etc. Lives Almondsbury, Eng.

Häsche (*Heh-sheh*), **William Edward.** Violinist, pianist, composer; born New Haven, Conn., Apr. 11, 1867. Composed a symphony, symphonic poems (*Waldidylle, Frithjof*), a cantata, etc. Yale University, New Haven.

Hasse (*Hahs-seh*), **Johann Adolph.** Composer; born Bergedorf, Ger., (bap. Mar. 25), 1699; died Vienna, Dec. 16, 1783. Opera composer. His wife, *née* Faustina Bordoni, mezzo-soprano; born Venice, Italy, 1693; died there, Nov. 4, 1783. Famous opera singer.

Hassler (*Hahss-ler*), **Hans Leo.** Organist, composer; born Nuremberg, Ger., 1564; died Frankfort, Ger., Jun. 8, 1612. One of the first German musicians to go to Italy for study. Wrote sacred and secular works.

Hastings. (1) **Thomas.** Writer, composer; born Washington, Conn., Oct. 15, 1787; died New York, May 2, 1872. (2) **Frank Seymour.** Composer; born Mendham, N. Y., May 31, 1853. Composed principally songs.

Hastreiter, Heléne. Contralto; born Louisville, Ky., Nov. 14, 1858. Sung with success in U. S. and Europe. Lives Genoa, Italy.

Hatton, John Liptrot. Composer; born Liverpool, Eng., Oct. 12, 1809; died Margate, Eng., Sept. 20, 1886. In 1844 produced in Vienna his opera *Pascal Bruno*. Afterward Hatton brought out a successful collection of songs. Wrote incidental music to many of Shakespeare's plays. Among his compositions are also an oratorio, *Hezekiah,* various small operas, church music, etc.

Hattstaedt (*Haht-stet*), **John L.** Pianist, teacher; born Monroe, Mich., Dec. 29, 1851. Director American Conservatory, Chicago, Ill.

Hauck (*Howk*), **Minnie.** Soprano; born New York, Nov. 16, 1852. Sang in U. S. and Europe. Lives Lucerne, Switz.

Haupt, Karl. Organist, theorist; born Kuhnau, Ger., Aug. 25, 1810; died Berlin, Jul. 4, 1891. Director of Institute for Church Music, Berlin.

Hauptmann, Moritz. Theorist; born Dresden, Ger., Oct. 13, 1792; died Leipzig, Jan. 3, 1868. Distinguished teacher of harmony at Leipzig Conservatory.

Hausegger, Siegmund von. Composer; born Graz, Aus., Aug. 16, 1872. Composed for orchestra the *Dionysiac Fantaisie, Barbarossa*, and *Wieland the Smith.* Works richly melodious. Lives Hamburg, Ger.

Hauser (*How-zer*), **Miska.** Violinist, composer; born Pressburg, Hun., 1822; died Vienna, Dec. 9, 1887. Wrote excellent pieces for violin.

Havens, Charles Arthur. Organist, composer; born Essex, N. Y., 1842. Wrote principally church music.

Hawkins, Sir John. Historian; born London, Mar. 30, 1719; died there, May 21, 1789. By profession an attorney. He was an original member of the Madrigal Society, also a member of the Academy of Antient Music, and of Dr. Johnson's club. Hawkins's *General History of the Science and Practice of Music* is a monument of patient research, and a great storehouse of out-of-the-way information.

Hawley. (1) **Charles Beach.** Composer; born Brookfield, Conn., Feb. 11, 1858; died Red Bank, N. J., Dec. 29, 1915. Successful writer of songs and church music. (2) **Stanley.** Composer; born Ilkeston, Eng., May 17, 1867. Composed successful recitations with music. Lives London.

Haydn. (1) **Johann Michael.** Composer; born Rohrau, Aus., Sept. 14, 1737; died Salzburg, Aus., Aug. 10, 1806. Wrote church music. Brother of (2). (2) **Joseph.** Composer; born Rohrau, Aus., Mar. 31, 1732; died Vienna, May 31, 1809. The son of a wheelwright who was a tenor singer and also a player on the small harp. Haydn was a chorister and pupil in the choir-school of the Church of St. Stephen, at Vienna, until his seventeenth year, when he was dismissed. For some time he struggled on, working industriously, but always on the verge of the most utter destitution, until, entering the service of Porpora, a renowned Italian composer of the period, he was enabled to prosecute his studies under more favorable surroundings. When twenty-eight years of age he was appointed kapellmeister to Prince Esterhazy, at Eisenstadt, Hungary, in whose service, and that of his successor, he remained for thirty years. He lived, for the greater part of the year, at the country-seat of the Esterhazy's, discharging the various duties of his position, and writing an immense quantity of music, including most of his symphonies, quartets, trios, fifteen masses, an oratorio, eighteen operas, and a great body of music of a miscellaneous character. While Haydn remained thus, leading a life of tranquil industry, his reputation spread far and wide, and his visits to England, although undertaken somewhat unwillingly, were veritable triumphs. Seemingly inspired by Handel's example, Haydn, after his return to Vienna, produced the oratorios *The Creation* (1797), and *The Seasons* (1801). Haydn was an amazingly prolific composer. Among his works are 148 symphonies, 83 quartets, 24 trios, 19 operas, 5 oratorios, 24 concertos, 15 masses, 44 piano sonatas, and many other compositions. He created the modern symphony and string quartet, and may be said to be the father of the instrumental music of the present.

Hayes, Catherine. Soprano; born Limerick, Ire., Oct. 25, 1825; died Sydenham, Eng., Aug. 11, 1861. Created a tremendous furore by her exquisite singing of Irish airs.

Heap, Charles Swinnerton. Pianist, composer; born Birmingham, Eng., Apr. 10, 1849; died there, Jun. 11, 1900. Wrote cantatas, an oratorio (*The Captivity*), and various instrumental and vocal compositions.

Heermann, Hugo. Violinist; born Heilbronn, Mar. 3, 1844. Distinguished virtuoso. Stern Conservatory, Berlin.

Hegar (*Hay-gar*), **Friedrich.** Conductor, composer; born Basel, Switz., Oct. 11, 1841. Composed oratorios (*Manasse, Ahasuerus,* etc.), a violin concerto and vocal works. School of Music, Zürich, Switz.

Hegner. (1) **Anton.** 'Cellist; born Copenhagen, Den., Mar. 2, 1861; died New York, Dec. 4, 1915. (2) **Otto.**

Pianist; born Basel, Switz., 1876; died Hamburg, Feb. 22, 1907. Achieved a considerable reputation after his early début in 1888.

Heidingsfeld, Ludwig. Conductor, composer; born Jauer, Ger., Mar. 24, 1854. Composed orchestra pieces and operettas. Director Danzig (Ger.) Conservatory.

Heifetz, Jascha. Violinist; born Vilna, Lithuania, 1899. Pupil of Leopold Auer. Lives New York.

Heinrich, Max. Baritone, teacher; born Chemnitz, Ger., Jun. 14, 1853; died New York, Aug. 8, 1916. Eminent as a lieder singer.

Heise, Peter Arnold. Composer; born Copenhagen, Den., Feb. 11, 1830; died there, Sept. 12, 1879. Wrote songs and two operas.

Hekking, Anton. 'Cellist; born The Hague, Hol., Sept. 7, 1856. Distinguished as a virtuoso.

Heller, Stephen. Pianist, composer; born Pesth, Hun., May 15, 1814; died Paris, Jan. 15, 1888. Wrote many charming fantasias, études, polonaises, and drawing-room pieces, for the piano.

Hellmesberger, Joseph. Violinist, conductor; born Vienna, Apr. 9, 1855; died there, Apr. 26, 1907. One of a family of violinists; composed operas, ballets, etc.

Helmholtz, Hermann Ludwig. Scientist; born Potsdam, Ger., Aug. 31, 1821; died Charlottenburg, Ger., Sept. 8, 1894. One of the greatest savants of modern times. Rendered a valuable service to musical art in the writing of his great work on sound and acoustics, *The Sensations of Tone.*

Helsted. (1) **Eduard.** Violinist, composer; born Copenhagen, Den., Dec. 8, 1816; died there, 1900. Composed ballets. (2) **Karl Adolph.** Flutist, composer; born Copenhagen, Den., Jan. 4, 1818; died there, 1904. Composed for orchestra. (3) **Gustaf.** Composer, teacher; born Copenhagen, Den., Jan. 30, 1857. Composed a symphony, a suite, songs, piano works, etc. Royal Conservatory, Copenhagen.

Hempel, Frieda. Soprano; born Leipzig, Ger., Jun. 26, 1885. Successful opera and concert singer. Metropolitan Opera Co., New York.

Henderson, William J. Writer, music critic; born Newark, N. J., Dec. 4, 1855. Author of valuable books (*Modern Musical Drift, Forerunners of Italian Opera,* etc.), critic on New York *Sun.*

Henkel, Heinrich. Pianist, composer; born Fulda, Ger., Feb. 16, 1822; died Frankfort, Ger., Apr. 10, 1899. Composed technical exercises for piano, violin pieces, etc.

Hennen. (1) **Arnold.** Pianist, composer; born Heerlen, Bel., Jan. 25, 1830. Composed concertos and piano pieces.

Hennes, Aloys. Pianist, teacher; born Aix, Ger., Sept. 8, 1827; died Berlin, Jun. 8, 1889. Wrote piano pieces and studies.

Henriques (*Hen-ree-kes*), **Fini.** Violinist, composer; born Copenhagen, Den., Dec. 20, 1867. Composed incidental music, piano works, etc. Lives Copenhagen.

Henschel (*Hen-shel*) **Georg.** Baritone, conductor, composer, teacher; born Breslau, Ger., Feb. 18, 1850. In 1881-1884 he conducted the Boston Symphony Orchestra. Has written operas, an oratorio, a requiem, a *Stabat Mater,* some instrumental music, and a number of fine songs, in which last department of composition he shows to most advantage. Henschel has lived long in London, where he has a great reputation as a teacher. His wife Lilian, *née* Bailey (1860-1901), an American soprano, shared his fame through the recitals, etc., in which they appeared together.

Hensel. (1) **Octavia** (really Mrs. G. A. Fonda). Writer. (2) **Fanny Cäcilia.** Pianist, composer; born Hamburg, Ger., Nov. 14, 1805; died Berlin, May 14, 1847. A sister of Mendelssohn.

Henselt, Adolph von. Pianist, composer; born Schwabach, Ger., May 12, 1914; died Warmbrunn, Ger., Oct. 10, 1889. Composed charming piano pieces and useful studies.

Hentschel, Theodor. Conductor, composer; born Schirgiswalde, Ger., Mar. 28, 1838; died Hamburg, Ger., Dec. 19, 1892. Composed operas (*The King's Page, Lancelot,* etc.), overtures, marches, etc.

Herbeck, Johann. Conductor, composer; born Vienna, Dec. 25, 1831; died there, Oct. 28, 1877. Distinguished conductor, director of the Royal Opera. Composed symphonies, chamber music, songs, etc.

Herbert, Victor. 'Cellist, conductor, composer; born Dublin, Ire., Feb. 1, 1859 Played in Metropolitan, Thomas's, and Seidl's orchestras. In 1898 became conductor of the Pittsburgh Orchestra. His works include an oratorio (*The Captive*), comic operas, songs, etc. Besides light operas like *Babes in Toyland, Mlle. Modiste,* etc., he has composed two 'cello concertos, a *Suite Romantique,* an *Irish Rhapsody,* symphonic poems, etc., for orchestra, and the opera *Natoma.* Lives New York.

Hering, Karl Gottlieb. Teacher, composer; born Schandau, Ger., Oct. 25, 1765; died Zittau, Ger., Jan. 3, 1853. Wrote instructive material for piano, violin, and singing.

Heritte-Viardot (*Ay-rit-Vee-ar-doe*), **Louise.** Teacher of singing, composer; born Paris, Dec. 14, 1841. Composed operas, songs, etc. Lives Heidelberg, Ger.

Herman, Reinhold Ludwig. Composer, conductor; born Prenzlau, Ger., Sept. 21, 1849. Composed operas, orchestral works, songs, etc. Lives New York.

Hermann. (1) **Friedrich.** Violinist, composer, teacher; born Frankfort, Ger., Feb. 1, 1828; died Liepzig, Ger., Sept. 27, 1907. Composed orchestral and chamber music. (2) **Robert.** Composer; born Berne, Switz., Apr. 29, 1869; died 1912. Composed a symphony, an overture, a quintet, and smaller works.

Hernandez (*Her-nan-deth*), **Pablo.** Organist, composer; born Saragossa, Spain, Jan. 25, 1834. Composed organ works, a symphony, an overture, and zarzuelas. Lives Madrid, Spain.

Hernando, Rafael. Composer; born Madrid, Spain, May 31, 1822. Composed zarzuelas, masses, etc. Lives Madrid.

Hérold, Louis Joseph Ferdinand. Composer; born Paris, Jan. 28, 1791; died there, Jan. 19, 1833. Wrote *Zampa, Le Pré aux Clercs,* and other operas.

Hertz, Alfred. Conductor; born Frankfort, Ger., Jul. 15, 1872. Conductor in Germany, and at Metropolitan Opera House, N. Y.; San Francisco Symphony Orchestra, 1916—.

Hervé (*Air-vay*), (really Florimond Ronger). Composer, conductor; born near Arras, France, Jun. 30, 1825; died Paris, Nov. 4, 1892. Operetta composer.

Hervey, Arthur. Composer, writer; born Paris, Jan. 26, 1885. Composed operas, orchestral works, songs; wrote books on music. Lives London.

Herz (*Hairtz*), **Henri.** Pianist, composer; born Vienna, Jan. 6, 1806; died Paris, Jan. 5, 1888. Teacher at Paris Conservatory.

Herzogenberg, Baron Heinrich von. Pianist, composer; born Graz, Aus., Jun. 10, 1843; died Wiesbaden, Ger., Oct. 9, 1900. Composed symphonies, chamber music, large vocal works, etc. Married the pianist Elizabeth Stockhausen.

Hess. (1) **Willy.** Violinist; born Mannheim, Ger., Jul. 14, 1859. Royal High School for Music, Berlin. (2) **Ludwig.** Tenor, composer; born Marburg, Ger., Mar. 23, 1871. Composed a symphony, the epic *Ariadne*, vocal works, etc. Lives Berlin.

Hesse (*Hes-seh*), **Adolf Friedrich.** Organist; born Breslau, Ger., Aug. 30, 1809; died there, Aug. 5, 1863. Distinguished as a player; wrote for the organ.

Heuberger (*Hoy-bair-gher*), **Richard.** Composer, writer; born Graz, Aus., Jun. 18, 1850; died Vienna, Nov., 1914. Composed operas, cantatas, ballets, orchestral works, etc.

Heubner (*Hoyb-ner*), **Konrad.** Composer; born Dresden, Ger., 1860; died Coblenz, Ger., Jun. 7, 1905. Composed for orchestra and chamber music.

Heuschkel (*Hoysh-kel*), **Johann Peter.** Oboist, pianist; born near Eisfeld, Ger., Jan. 4, 1773; died Biebich, Ger., 1853. Teacher of Weber.

Hey (*High*), **Julius.** Teacher of singing; born Irmelshausen, Ger., Apr. 29, 1832; died Munich, Apr. 23, 1909. Aimed to found a German school of singing on the demands of Wagner's music dramas.

Heymann (*High-man*). (1) **Karl.** Composer, pianist; born Filehne, Pol., Nov. 6, 1854. (2) **Karl.** Pianist; teacher; born Filehne, Pol., Oct. 6, 1854. Composed for the piano.

Hildach, Eugen. Baritone, composer; born Wittenberg, Ger., Nov. 20, 1849. Composed successful songs and duets. Lives Fronkfort, Ger.

Hill. (1) **Edward Burlingame.** Composer; born Cambridge, Mass., Sept. 9, 1872. Composed for orchestra and stage. Harvard University. (2) **Junius Welch.** Pianist, teacher; born Hingham, Mass., Nov. 18, 1840. Professor of Music at Wellesley College for a number of years. Lives Los Angeles, Cal. (3) **Thomas Henry Weist.** Violinist; born London, Jan. 23, 1828; died there, Dec. 25, 1891.

Hille (*Hil-le*), **Gustav.** Violinist, composer; born Jerichow, Ger., May 31, 1851. Composed for violin. Teacher in Philadelphia for a number of years. Lives Berlin.

Hillemacher. (1) **Paul.** Born Paris, 1852; and (2) **Lucien.** born Paris, 1860; died there, 1909. Composers. Two brothers working together; composed several operas.

Hiller. (1) **Ferdinand.** Composer; born Frankfort, Ger., Oct. 24, 1811; died Cologne, Ger., May 10, 1885. Founded the Conservatory at Cologne. Wrote symphonies, oratorios (*Destruction of Jerusalem* and *Saul*), six operas, overtures, sonatas, songs, etc. (2) **Johann Adam.** Composer; born near Görlitz, Ger., Dec. 25, 1728; died Leipzig, Ger., Jun. 16, 1804. Creator of the German comic opera.

Himmel, Friedrich Heinrich. Composer; born Treuenbrietzen, Ger., Nov. 20, 1765; died Berlin, Jun. 8, 1814.

Hinckley, Allen. Bass; born Boston, Oct. 11, 1877. Sung in opera in Europe and U. S. Lives New York.

Hinton, Arthur. Composer; born Beckenham, Eng., Nov. 20, 1869. Composed for orchestra, a symphony, a violin and a piano concerto, and *Cæsar's Triumph*, also the opera *Tamara*, and chamber music. Lives London.

Hobrecht (Obrecht). Composer; born Utrecht, Hol., about 1430; died Antwerp, Bel., 1506. Famous contrapuntal composer of masses, motets, etc.

Hodges. (1) **Edward.** Organist, born Bristol, Eng., Jul. 20, 1796; died Clifton, Eng., Sept. 1, 1867. Organist of Trinity Church, New York. (2) **Faustina Hasse.** Organist; died New York, 1895. Daughter of (1).

Hoffman. (1) **Richard.** Pianist, teacher; born Manchester, Eng., May 24, 1831; died New York, Aug. 17, 1909. Well known as a pianist and a composer of piano pieces, anthems, songs, etc. (2) **Heinrich.** Composer; born Berlin, Jan. 13, 1842; died Gross Tabartz, Ger., Jul. 16, 1902. Composed operas, symphonic works, songs, etc.

Hoffmann, E. T. A. Composer, writer; born Königsberg, Ger., Jan. 24, 1776; died Berlin, Jun. 25, 1822. Celebrated as author. Composed operas, a ballet, a mass, a symphony, chamber works, etc.

Hofmann, Josef. Pianist; born Cracow, Aus., Jan. 20, 1876. Like his contemporary, Otto Hegner, he was a prominent figure in the musical world as a "child pianist." After his first appearances as a prodigy he retired for study, and reappeared as a virtuoso of remarkable powers. Lives Aiken, S. C.

Hogarth, George. 'Cellist, writer; born Lauderdale, Scot., 1783; died London, Feb. 12, 1870. Wrote a number of interesting books on musical subjects. His eldest daughter married Charles Dickens.

Hol, Richard. Organist, conductor; born Amsterdam, Hol., Jul. 23, 1825; died Utrecht, Hol., May 14, 1904. Composed symphonies, an opera, masses, etc.

Holbrooke, Josef Charles. Composer; born Croydon, Eng., Jul. 6, 1878. Composed for orchestra *The Raven*, *The Skeleton in Armor*, *Ulalume*, a *Poe Symphony*, *Queen Mab*, and other symphonic poems; also the opera *The Children of Don*. Lives London.

Holden, Oliver. Composer; born Shirley, Mass., Sept. 18, 1765; died Charlestown, Mass., Sept. 14, 1844. Hymn tune composer.

Holländer. (1) **Alexis.** Composer, conductor; born Ratibor, Ger., Feb. 25, 1840. Composed songs and piano pieces. Lives Berlin. (2) **Gustav.** Violinist; born Leobschütz, Ger., Feb. 15, 1855; died Berlin, Dec. 6, 1915. Director Stern Conservatory for a number of years. (3) **Victor.** Composer, conductor; born Leobschütz, Ger., Apr. 20, 1866. Successful operetta composer. Brother of (2). Lives Berlin.

Hollins, Alfred. Organist; born Hull, Eng., Sept. 11, 1865. Composed for the organ. Lives London.

Hollmann, Joseph. 'Cellist; born Maestricht, Hol., Oct. 16, 1852. Distinguished virtuoso. Lives Paris.

Holmés (*Ol-maze*) (properly Holmes), **Augusta Mary Anne.** Composer; born Paris, Dec. 16, 1847; died there, Jan. 28, 1903. In childhood a brilliant pianist. Her compositions include symphonies and other orchestral works, two operas, and a great number of songs.

Holst, Gustav von. Composer; born Cheltenham, Eng., Sept. 21, 1874. Composed operas, cantatas, etc. Lives London.

Holyoke, Samuel. Teacher; born Boxford, Mass., 1771; died Concord, N. H., 1816. Hymn composer.

Homer. (1) **Louise.** Contralto; born Pittsburgh, Pa., 1874. Metropolitan Opera Company, New York. (2) **Sidney.** Composer; born Boston, Sept. 9, 1864. Composed remarkable songs. Lives New York.

Hood, Helen. Composer; born Chelsea, Mass., Jun. 28, 1863. Song and violin composer. Lives New York.

Hopekirk, Helen. Pianist, teacher; born Edinburgh, Scot., May 20, 1856. Composed a concerto and other orchestral works, piano pieces, etc. Pupil of Leschetizky. Married William Wilson. Teacher in Boston. Returned to Edinburgh, 1919.

Hopkins, Edward John. Organist, composer; born Westminster, Eng., Jun. 30, 1818; died London, Feb. 4, 1901.

Hopkinson, Francis. Composer; born Philadelphia, Sept. 21, 1737; died there, May 9, 1791. A lawyer by profession.

Hornemann, Johann Ole Emil. Composer; born Copenhagen, Den., May 13, 1809; died there, May 29, 1870. Song composer.

Horsley. (1) **Charles Edward.** Organist, composer; born London, Dec. 6, 1822; died New York, Mar. 4, 1876. Composed orchestral and chamber music. Son of (2) (2) **Henry William.** Organist, composer; born London, Nov. 15, 1774; died there, Jun. 2 (Jul. 12), 1858. Composed sacred music.

Horvath, Geza. Composer, pianist, teacher; born Komáron, Hun., May 27, 1868. Composed fine teaching music for piano. Lives Vienna.

Howell, Edward. 'Cellist; born London, Feb. 5, 1846; died there, Jan. 30, 1898. Professor of the 'cello at the Royal College of Music, London.

Hrimaly (*Ri-máhl-ee*), **Adalbert.** Violinist, conductor, composer; born Pilsen, Boh., Jul. 30, 1842. Composed the opera *Die verzauberte Prinz*, violin works, etc. Lives Moscow, Rus.

Hubay (*Hōo-bye*), **Jeno.** Violinist, composer; born Buda-Pesth, Hun., Sept. 15, 1858. Composed an opera, violin works, etc. Lives Buda-Pesth.

Huber (*Hoo-ber*), **Hans.** Composer; born Schönewerd, Switz., Jun. 28, 1852. Works include symphonies, cantatas, concertos, sonatas, many smaller works, also the operas *Kudrun* and *Der Simplicius*, and a successful oratorio. Lives Basel, Switz.

Hubermann (*Hoo-ber-man*), **Bronislaw.** Violinist; born Czenstochowa, Pol., Dec. 19, 1882. Famous virtuoso. Lives Vienna.

Huberti (*Hoo-bair-tee*), **Gustave Léon.** Composer, teacher; born Brussels, Bel., Apr. 14, 1843; died there, 1911. Composed oratorios, symphonies, concertos.

Hucbald. Theorist; born Flanders about 840; died 930.

Hüe (*Hwee*), **Georges Adolphe.** Composer; born Versailles, France, May 6, 1858. Composed operas, orchestral works, songs. Lives Paris.

Hueffer (*Heef-fer*), **Francis.** Writer; born Münster, Ger., May 22, 1843; died London, Feb. 19, 1889. Was critic of the London *Times* from 1878. Wrote several books—*Richard Wagner and the Music of the Future, The Troubadours, Musical Studies*, etc.

Hughes, Rupert. Writer; born Lancaster, Mo., Jan. 31, 1872. Author of books on music and musicians. Lives New York.

Huhn (*Hune*), **Bruno.** Organist, pianist, composer; born London, 1871. Composed sacred and secular songs and choral music. Lives New York.

Hull, Arthur Eaglefield. Writer, teacher; born Market Harborough, Eng., 1876. Author of works on musical biography, criticism, harmony, etc. Lives Huddersfield, Eng.

Hullah, John Pyke. Organist, composer, teacher; born Worcester, Eng., Jun. 27, 1812; died London, Feb. 21, 1884 Wrote operas, songs, etc., but is better known as a zealous advocate of the Wilhem method of musical instruction, and of music for the people.

Hüllmandel (*Heel-man-del*), **Nicholas-Joseph.** Pianist, composer; born Strassburg, Alsace, 1751; died London, Dec. 19, 1823. Composed for piano.

Hulsteyn (*Hool-stein*), **Jean C. van.** Violinist; born Amsterdam, Hol., 1869. Lives Baltimore, Md.

Humfrey, Pelham. Composer; born London, 1647; died Windsor, Eng., Jul. 14, 1674. Famous English composer, time of Charles II.

Hummel (*Hoom-mel*). (1) **Johann Nepomuk.** Pianist, composer; born Pressburg, Hun., Nov. 14, 1778; died Weimar, Ger., Oct. 17, 1837. A pupil of Mozart and Albrechtsberger. A celebrated virtuoso in his day. Wrote masses, operas, cantatas, chamber music, and much piano music. (2) **Ferdinand.** Pianist, composer; born Berlin, Sept. 6, 1855. Composed operas, chamber works, etc. Lives Berlin.

Humperdinck (*Hoom-per-dink*), **Engelbert.** Composer; born Siegburg, Ger., Sept. 1, 1854. Has written a *Humoresque* for orchestra, a choral ballad, *Wallfahrt nach Kevelaar,* and the remarkable opera *Hänsel und Gretel,* which has made him one of the most conspicuous composers of the day, besides other notable works. His *Königskinder* is a later operatic success. Lives Berlin.

Huneker, James Gibbon. Writer, author; born Philadelphia, Pa., Jan. 1, 1860. Brilliant essayist on music, art, and literature. Critic on New York *Times.*

Hünten (*Hin-ten*), **Franz.** Pianist, composer; born Coblenz, Ger., Dec. 26, 1793; died there, Feb. 22, 1878. Was for some years professor at the Paris Conservatory. At one time a fashionable virtuoso and composer.

Huss, Henry Holden. Pianist, composer; born Newark, N. J., Jun. 21, 1862. Composed songs with orchestra, a violin and a piano concerto, chamber works, etc. Lives New York.

Hutcheson, Ernest. Pianist; born Melbourne, Australia, Jul. 20, 1871. Composed the tone-poem *Merlin and Vivien,* a piano concerto, etc. Lives New York.

Hüttenbrenner (*Hit-ten-bren-ner*), **Anselm.** Pianist; born Graz, Aus., Oct. 13, 1794; died near Graz, Jun. 5, 1868. Composed symphonies, overtures, masses, operas, chamber works, fugues, etc.

Hyatt, Nathaniel Irving. Pianist, organist, composer; born Lansingburgh, N. Y., 1865. Composed the overture *Enoch Arden,* chamber works, piano music, songs, etc. Lives Albany, N. Y.

Hyllested, August. Pianist, composer; born Stockholm, Swed., Jun. 17, 1858. Pupil of Liszt. Composed piano works, songs, orchestral works, etc. Lives Copenhagen, Den.

I

Igumnov (*I-goom-noff*), **Konstantin.** Pianist, teacher; born Lebediana, Rus., May 1, 1873. Moscow Conservatory.

Iliffe, Frederick. Organist, composer; born Smeeton-Westerby, Eng., Feb. 21, 1847. Composed an oratorio, symphony, choruses with orchestra, chamber works, etc. Oxford University, Oxford, Eng.

Iljinsky (*Il-yin-ski*), **Alexander.** Composer; born Tsarskoë-Selo, Rus., Jan. 24, 1859. Composed orchestral suites, a symphony, cantatas, incidental music, an opera, and smaller works. Moscow Conservatory.

Imbert (*Am-bair*), **Hugues.** Writer; born Niévre, France, 1842; died Paris, 1905. Well known Parisian writer on music.

Incledon, Charles Benjamin. Tenor; born St. Kevern, Eng. (baptized Feb. 5), 1763; died Worcester, Eng., Feb. 11, 1826. Famous for his ballad singing. In 1817 he visited America.

Indy (*Dandy*), **P. M. T. Vincent d'.** Pianist, composer; born Paris, Mar. 27, 1851. Works include the symphonic poems *La Forêt Enchantée, Saugefleurie, Istar,* etc., the *Wallenstein Triptich,* two important symphonies and the earlier *Jean Hunyadi* symphony, cantatas, the operas *Fervaal* (Druidic), *L'Étranger* (symbolic), and the lighter *Attendez-moi- sous l'orme.* Founder of Schola Cantorum, Paris.

Ingelius, Axel Gabriel. Composer; born Säkyläska, Fin., Oct. 26, 1822; died Rystad, Fin., Mar. 2, 1868. Composed songs of a national character.

Inzenga, José. Composer; born Madrid, Sp., Jun. 4, 1828; died there, Jul., 1891. Composed zarzuelas.

Iparraguirre y Balerdi, José Maria. Bass; born Villareal, Sp., died Zozabastro, Sp., Apr. 6, 1881.

Ippolitov-Ivanov, Michael. Conductor, composer; born Gatschina, Rus. Composed operas (*Ruth, Asia,* etc.), orchestral works, choruses, etc. Moscow Conservatory.

Irgang (*Ear-gahng*), **Wilhelm.** Organist, teacher; born Hirschberg, Ger., Feb. 23, 1836. Wrote educational works.

Isaac (*Ee-sahk*), **Heinrich** (Arrigo Tedesco). Composer; born about 1450; died about 1517. German contrapuntal school.

Isouard (*Ee-swar*), **Nicolo.** Composer; born Island of Malta, Dec. 6, 1775; died Paris, Mar. 23, 1818. Opera composer.

Istel, Edgar. Composer, author; born Mainz, Ger., Feb. 23, 1880. Lives Berlin.

Ivanoff, Michael. Composer; born Moscow, Rus., Sept. 23, 1849. Composed four operas, orchestral works, a ballet, songs, piano pieces, etc. Lives Petrograd.

Ivry (*Eev-ree*), **Richard, Marquis d'.** Composer; born Beaune, France, Feb. 4, 1829; died Hyères, France, Dec. 18, 1903. Opera composer.

J

Jackson, William. Organist, composer; born Exeter, Eng., May 28, 1730; died there, Jul. 12, 1803. Wrote church music.

Jacobsohn (*Yah-cob-sone*), **Simon E.** Violinist, teacher; born Mitau, Rus., Dec. 24, 1839; died Chicago, Oct. 3, 1902. Teacher of eminent American violinists.

Jacoby (*Yah-co-bee*), **Georges.** Violinist, composer; born Berlin, 1840; died London, 1906. Composed operas, ballets, etc.

Jadassohn (*Yah-das-zon*), **Salomon.** Pianist, teacher, theorist; born Breslau, Ger., Aug. 13, 1831; died Leipzig, Ger., Feb. 1, 1902. Composed symphonies, vocal compositions, chamber music, etc., also valuable works on harmony and other subjects. His text-books are in world-wide use.

Jaell (*Yale*), **Alfred.** Pianist, composer; born Trieste, Italy, Mar. 5, 1832; died Paris, Feb. 27, 1882. Brilliant player.

Jaffe (*Yahf-feh*), **Moritz.** Violinist, composer; born Posen, Ger., Jan. 3, 1835. Composed operas, chamber music. Lives Berlin.

Jahn (*Yahn*), **Otto.** Writer; born Kiel, Ger., Jun. 16, 1813; died Göttingen, Ger., Sept. 9, 1869. Philologist and archæologist, composer, and writer on music. His celebrated *Life of Mozart* is his chief contribution to musical literature.

Janiewicz (*Yah-ne-a-vitch*), **Felix.** Violinist; born Vilna, Lithuania, 1762; died Edinburgh, Scot., 1848

Janko (*Yang-ko*), **Paul von.** Inventor; born Totis, Hun., Jun. 2, 1856. Inventor of a new keyboard bringing the keys in a smaller span than on the present keyboard, and enabling all scales and arpeggios to be fingered alike. Lives Constantinople.

Jannequin (*Zhan-neh-can*), **Clément.** Composer; French contrapuntal school, sixteenth century.

Janotha (*Yah-no-ta*), **Natalie.** Pianist; born near Warsaw, Jun. 8, 1856. Lives London.

Jansa (*Yan-sa*), **Léopold.** Violinist; born Wildenschwert, Boh., Mar. 23, 1795; died Vienna, Jan. 24, 1875. Wrote études for violin.

Janssens, Jean François. Composer; born Antwerp, Bel., 1801; died there, 1835. Composed operas, symphonies, etc.

Jaques-Dalcroze. See **Dalcroze.**

Jarecki (*Yar-esk-ee*), **Heinrich.** Conductor, composer; born Warsaw, Pol., Dec. 6, 1846. Composed operas, orchestral works, etc. Lives Lemberg, Aus.

Järnefelt (*Yair-neh-felt*), **Armas.** Composer; born Viborg, Fin., Aug., 1869. Composed overtures, suites, symphonic poems, etc., and smaller works. Royal Opera, Stockholm, Sweden.

Jarno (*Yar-no*), **Georg.** Composer; born Buda-Pesth, Hun., Jun. 3, 1868. Opera composer. Lives Vienna.

Jarvis, Charles H. Pianist, teacher; born Philadelphia, Pa., Dec. 20, 1837; died there, Feb. 25, 1895.

Jaspar, Maurice. Pianist; born Liége, Bel., Jun. 20, 1870. Composed piano music and songs. Liége Conservatory.

Jehin (*Zhay-ang*). (1) **François.** Violinist; born Spa, Bel., Apr. 18, 1839; died Montréal, France, May 29, 1899. (2) **Léon.** Conductor, composer; born Spa, Bel., Jul. 17, 1853. Lives Monte Carlo, Italy.

Jenkins, David. Conductor, composer; born Trecastell, Wales, Jan. 1, 1849. Composed oratorios, cantatas, etc. Lives Aberystwith, Wales.

Jensen (*Yen-sen*), **Adolph.** Composer; born Königsberg, Ger., Jan. 12, 1837; died Baden-Baden, Ger., Jan. 23, 1879. Notable as a song writer as well as a composer of great originality in many other forms.

Jentsch (*Yentsh*), **Max.** Pianist, composer; born Ziesar, Ger., Aug. 5, 1855. Composed orchestral works, piano compositions, etc. Lives Vienna.

Jimenez (*Yi-may'-neth*), **Jeronimo.** Composer; born Seville, Sp., Oct. 10, 1854. Zarzuela and orchestral composer.

Jiranek (*Yee-rah-nek*). (1) **Josef.** Pianist; born Ledec, Boh., Mar. 24, 1855. Composed valuable technical works for the piano. Prague, Boh., Conservatory. (2) **Aloys.** Composer, teacher; born Ledec, Boh., Sept. 3, 1858. Composed an opera, orchestral works, chamber music, etc. Brother of (1). Lives Kharkov, Rus.

Joachim (*Yo-a-kheem*), **Joseph.** Violinist; born Kittsee, Hun., Jun. 28, 1831; died Berlin, Aug. 15, 1907. In 1843 went from the Vienna Conservatory to that of Leipzig. In 1850 became orchestral leader at Weimar, and in 1854 occupied the same position at Hanover. Later director Royal High School for Music, Berlin. The prince of modern violinists.

Johns, Clayton. Pianist, composer; born Newcastle, Del., Oct. 24, 1857. Composed a berceuse and scherzino for strings, choruses, about one hundred piano pieces, but is best known by his charming songs. Lives Boston.

Johnson, Herbert. Tenor, composer; born Middletown, Conn., 1861; died Boston, Jul. 21, 1904. Composed sacred songs.

Jomelli (*Yo-mel-lee*), **Niccolo.** Composer; born Averna, Italy, May 10, 1714; died Naples, Italy, Aug. 25, 1774. Italian opera composer.

Jonas (*Ho-nas*), **Alberto.** Pianist, teacher; born Madrid, Sp., Jun. 8, 1868. Distinguished teacher. Lives New York.

Joncières (*Zhon-see-ehr*), **Victorin de.** Composer; born Paris, Apr. 12, 1839; died there, Oct. 26, 1903. Composed several operas; championed Wagner.

Jones, Arthur Barclay. Teacher, composer; born London, Dec. 16, 1869. Composed a symphony, etc. Lives London.

Jongen, Joseph. Organist, composer; born Liége, Bel., Dec. 14, 1873. Composed orchestra and chamber music, organ pieces, church music, etc. Lives Brussels, Bel.

Jordan, Jules. Tenor, composer; born Willimantic, Conn., Nov. 10, 1850. Has composed an opera, a cantata, etc., but is best known by his songs. Lives Providence, R. I.

Joseffy (*Yo-sef-fee*), **Rafael.** Pianist, teacher; born Hunfaln, Hun., Jul. 3, 1853; died New York, Jun. 24, 1915. Distinguished virtuoso; pupil of Carl Tausig and of Liszt. For many years he was a member of the faculty of the National Conservatory of Music in New York. His pianoforte compositions show much skill and his playing excelled in taste and execution. Author of valuable technical works for the piano.

Josephson (*Yo-sef-son*), **Jacob Axel.** Composer, organist; born Stockholm, Swed., Mar. 27, 1818; died Upsala, Swed., Mar. 29, 1880. Composed principally vocal works.

Josquin Després. See **Després.**

Jouret (*Zhoo-ray*), **Léon.** Composer; born Asch, Bel., Oct. 17, 1828; died Brussels, Bel., 1905. Composed operas, cantatas, etc.

Journet (*Zhoor-nay*), **Marcel.** Bass; born Grasse, France, Jul., 1870. Sung with Chicago Opera Company. Lives Paris.

Juch (*Yookh*), **Emma.** Soprano; born Vienna, Jul. 4, 1865 1861. Educated in U. S. Sang in Europe and U. S.

Jullien (*Zhool-leang*). (1) **Adolphe.** Born Paris, Jun. 1, 1845. Eminent musical critic. Lives Paris. (2) **Louis Antoine.** Conductor; born Sisteron, France, Apr. 23, 1812; died Paris, Mar. 14, 1860. Gained a great reputation as a conductor and composer of dance music, etc. He was noted for practical musicianship, and with his magnificent orchestra he secured excellent performances of classical works.

Junck (*Yoongk*), **Benedetto.** Composer; born Turin, Italy, Aug. 24, 1852. Composed chamber music, songs, etc. Lives Milan, Italy.

Jungmann (*Yoong-man*), **Albert.** Composer; born Langensalza, Ger., Nov. 14, 1824; died near Vienna, Nov. 7, 1892.

Juon (*Zhoo-on*), **Paul.** Composer; born Moscow, Rus., Mar. 8, 1872. Composed for orchestra a symphony, a suite, a fantaisie, and a serenade; also piano works and chamber music. Lives Berlin.

Jüttner (*Yitt-ner*), **Paul.** Organist, composer; born Grädnitz, Ger., Dec. 11, 1864. Composed sacred works. Lives Berlin.

Juul (*Yoo-ool*), **Asger.** Composer, critic; born Copenhagen, Den., May 9, 1874. Lives Copenhagen.

K

Kaan-Albest, Heinrich von. Pianist; born Tarnopol, Aus., May 29, 1852. Succeeded Dvořák as director of the Prague Conservatory. Composed orchestral works, operas, a ballet, and smaller works.

Kadletz, Andreas. Violinist; born Dobusch, Boh., Feb. 18, 1859. Composed ballets, an opera, etc.

Kaffa, J. C. Violinist; born Ratisbon, Ger., 1754; died Riga, Rus., Jan. 29, 1815. Composed sacred works.

Kafka, J. N. Composer; born Neustadt, Boh., May 17, 1819; died Vienna, Oct. 23, 1886. Wrote popular piano pieces.

Kahn, Robert. Composer; born Mannheim, Ger., Jul. 21, 1865. Composed chamber music, songs, etc. Lives Berlin.

Kaiser (*Ki-zer*). (1) **Emil.** Conductor, composer; born Coburg, Ger., Feb. 7, 1850. Wrote operas. (2) **Henri Alfred.** Composer; born Brussels, Bel., Mar. 1, 1872. Composed ballets, the opera *Stella Maris*, etc. Lives London.

Kajanus (*Kah-yah-noos*), **Robert.** Conductor, composer; born Helsingfors, Fin., Dec. 2, 1856. Composed symphonic poems, Finnish rhapsodies, an orchestral suite, cantatas, etc. The University, Helsingfors.

Kalafati, B. Composer; born Eupatoria, Rus., 1869. Composed songs, piano pieces, etc.

Kalinnikov, Vassili. Composer; born Voina, Rus., Jan. 13, 1866; died Yalta, Rus., Jan. 11, 1901. Composed symphonies, symphonic poems (*The Nymphs*, etc.), cantatas, and smaller works.

Kalisch, Paul. Tenor; born Berlin, May 6, 1855. Husband of Lilli Lehman. Lives Berlin.

Kalkbrenner, Friedrich Wilhelm Michael. Pianist, composer; born near Berlin, 1788; died near Paris, Jun. 10, 1849. Wrote an excellent *School* for his instrument, and also some fine études.

Kalliwoda, Johann Wenzel. Violinist, composer; born Prague, Boh., Mar. 21, 1800; died Karlsruhe, Ger., Dec. 3, 1866. Wrote a great deal of music for the violin, also symphonies, concert overtures, etc.

Kamienski, Matthias. Composer; born Oedenburg, Hun., Oct. 13, 1734; died Warsaw, Pol., Jan. 25, 1821. Polish opera pioneer.

Kämpf (*Kempf*), **Karl.** Composer; born Berlin, Aug. 31, 1874. Composed suites, a symphonic poem, etc. Lives Berlin.

Kämpfert (*Kemp-fert*), **Max.** Violinist, conductor; born Berlin, Jan. 3, 1871. Won success as conductor at Frankfort-on-the-Main.

Karasowski (*Kar-a-sof-ṡki*), **Moritz.** Writer; born Warsaw, Pol., Sept. 22, 1823; died Dresden, Ger., Apr. 30, 1892. Polish musical historian.

Karg-Ehlert, Sigfrid. Organist, composer; born Oberndorf, Ger., Nov. 21, 1879. Composed orchestral and chamber works, but best known by his organ pieces. Lives Leipzig, Ger.

Karganov, Genari. Composer; born Kvarelia, Caucasus, May 12, 1858; died Rostov, Rus., Apr. 12, 1890. Composed piano works.

Karlowicz, Miecyslav. Composer; born Wiszniewo, Lithuania, Dec. 11, 1876; died Zakopane, Galicia, Feb. 10, 1909. Composed for orchestra.

Kasanli, Nicolai. Conductor, composer; born Tiraspol, Rus., Dec. 17, 1869. Composed for orchestra.

Kasatchenko, Nicolai. Conductor, composer; born Rus., May 3, 1858. Composed operas, an overture, a symphony, oriental suites, a cantata, etc. Lives Petrograd.

Kaschkin, Nicolai. Writer; born Vownesk, Rus., Dec. 9, 1839. Russian musical writer and historian. Lives Moscow.

Kaschperov, Vladimir. Teacher of singing, composer; born Simbirsk, Rus., 1827; died Romanzevo, Rus., Jul. 8, 1894. Opera composer.

Kashin, Daniel Nikititch. Composer; born Moscow, Rus., 1773; died there, 1844. Composed operas, cantatas, patriotic songs; collected folk-songs.

Kashinski, Victor. Composer; born Vilna, Lithuania, Dec. 30, 1812; died 1870. Composed operas, overtures, pieces for piano and for violin.

Kaskel, Karl, Freiherr von. Composer; born Dresden, Ger., Oct. 10, 1866. Opera composer. Lives Munich.

Kastalski, Alexander. Composer; born Moscow, Rus., 1856. Composed sacred and piano works.

Kastner, Johann Georg. Composer; born Strassburg, Alsace, Mar. 9, 1811; died Paris, Dec. 19, 1867. Distinguished as theorist.

Kate (*Kah-teh*), **André ten.** 'Cellist, composer; born Amsterdam, Hol., May 22, 1796; died Haarlem, Hol., Jul. 27, 1858. Composed operas, chamber music, part-songs.

Kauffmann, Fritz. Conductor, composer; born Berlin, Jun. 17, 1855. Composed orchestral and chamber works. Lives Magdeburg, Ger.

Kaun (*Kown*), **Hugo.** Composer; born Berlin, Mar. 21, 1863. Composed symphonic poems (*Minnehaha*, *Maria Magdalene*, etc.), an opera (*Der Pietist*), a *Fatherland* symphony, choral works (*Normannen-Abschied*), etc. Taught for some years in Milwaukee, Wis. Lives Berlin.

Kayser, Heinrich Ernst. Violinist, teacher; born Altona, Ger., Apr. 16, 1815; died Hamburg, Ger., Jan. 17, 1888. Wrote fine technical studies for the violin.

Kazynski, Victor. Conductor, composer; born Vilna, Lithuania, 1812. Composed operas.

Keiser (*Ki-zer*), **Reinhard.** Composer; born Teuchern, Ger. (baptized Jan. 12), 1674; died Hamburg, Ger., Sept. 12, 1739. Wrote a large number of operas (*singspiele*) for the Hamburg Opera, of which he was director.

Kéler-Bela (Albert von Kéler). Conductor, composer; born Bartfeld, Hun., Feb. 13, 1820; died Wiesbaden, Ger., Nov. 20, 1881.

Keller, Matthias. Composer; born Ulm, Ger., Mar. 20, 1818; died Boston, 1875. Composed the American hymn set to Holmes' words, *Angel of Peace*.

Kelley, Edgar Stillman. Born Sparta, Wis., Apr. 14, 1857. Composed chamber music, songs (*The Lady Picking Mulberries*, etc.), the light opera *Puritania*, incidental music to *Macbeth*, *Ben Hur*, etc., and a *New England* symphony. Teacher Cincinnati Conservatory. Lives Oxford, O.

Kellie, Lawrence. Tenor, composer; born London, Apr. 3, 1862. Wrote a number of songs. Lives London.

Kellog, Clara Louise. Soprano; born Sumterville, S. C., Jul. 1, 1842; died New Hartford, Conn., May 13, 1916. Sang in Europe and U. S.

Kempter. (1) **Karl.** Composer; born Limbach, Ger., 1819; died Augsburg, Ger., Mar. 11, 1871. Oratorio composer. (2) **Lothar.** Composer; born Launingen, Ger., Feb. 5, 1844. Composed operas, choruses with orchestra, songs, violin works, etc. Lives Zürich, Switz.

Kennerly-Rumford, R. H. Baritone; born London, Sept. 2, 1870. Married Clara Butt, contralto.

Kerl (*Kairl*), **Johann Kaspar.** Organist, composer; born Gaimersheim, Ger., 1628; died Munich, Ger., Feb. 13, 1693.

Kern, Carl Wilhelm. Composer; born Schlitz, Ger., Jun. 4, 1874. Composed songs and piano works. Lives St. Louis, Mo.

Kes, Willem. Conductor, violinist; born Dordrecht, Hol., Feb. 16, 1856. Lives Coblenz, Ger.

Ketten, Henri. Pianist, composer; born Baja, Hun., Mar. 25, 1848; died Paris, Apr. 1, 1883. Composed salon music.

Ketterer, Eugène. Pianist, composer; born Rouen, France, Jul. 7, 1831; died Paris, Dec. 18, 1870. Composed salon music.

Keurvels, Edward. Conductor, composer; born Antwerp, Bel., 1853. Composed operas, cantatas, etc. Lives Antwerp.

Keussler (*Koyss-ler*), **Gerhard von.** Conductor, composer; born Schwanenburg, Livonia, Jul. 6, 1874. Composed symphonic poems. Lives Prague, Boh.

Kettenus (*Ket-nus*), **Aloys.** Violinist, composer; born Verviers, Bel., Feb. 22, 1823; died London, Oct. 3, 1896. Composed operas and violin music.

Kidson, Frank. Writer; born Leeds, Eng., Nov. 15, 1855. Historian and collector of folk-songs.

Kiel (*Keel*), **Friedrich.** Composer; born Puderbach, Ger., Oct. 7, 1821; died Berlin, Sept. 14, 1885.

Kienzl (*Keenzel*), **Wilhelm.** Composer; born Waizenkirchen, Aus., Jan. 17, 1857. Composed several operas, of which *Der Evangelimann* is best known, and *Die Kuhreigen* next. Lives Graz, Aus.

Kiesewetter (*Keeze-vet-ter*), **Raphael Georg.** Writer; born Holleschau, Aus., Aug. 29, 1773; died near Vienna, Jan. 1, 1850.

Kimball, Josiah. Composer; born Topsfield, Mass., Feb., 1761; died there, Feb. 26, 1826. Composed hymn tunes.

King, Julie Rivé. Pianist; born Cincinnati, O., Oct. 31, 1857. Pupil of Liszt; distinguished concert pianist. Lives Chicago.

King, Oliver A. Pianist, composer; born London, 1855. Composed a symphony, two overtures, cantatas, etc., but best known by his song *Israfel.* Lives London.

Kircher, Athanasius. Writer; born Geisa, Ger., May 2, 1602; died Rome, Nov. 28, 1680. His books are filled with curious information on music.

Kirchner, Theodor. Pianist, composer; born Neukirchen, Ger., Dec. 10, 1823; died Hamburg, Ger., Sept. 18, 1903. Prolific piano composer.

Kirnberger, Johann Philipp. Theorist; born Saalfeld, Ger., Apr. 24, 1721; died Berlin, Jul. 27, 1783.

Kistler, Cyril. Composer; born Gross-Autingen, Ger., Mar. 12, 1848; died Kissingen, Ger., Jan. 2, 1907. Composed operas in a rather heavy Wagnerian style (*Kunihild, Baldur's Death*, etc.).

Kittl, Johann Friedrich. Composer, teacher; born Vorlik, Boh., May 8, 1809; died Lissa, Ger., Jul. 20, 1868. Was director Prague Conservatory. Opera composer.

Kitzler, Otto. 'Cellist, composer; born Dresden, Ger., Mar. 26, 1834. Piano and orchestral composer.

Kjerulf (*Khyair-oolf*), **Halfdan.** Composer; born Christiania, Nor., Sept. 15, 1815; died there, Aug. 11, 1868. Originally a theological student; afterward at Leipzig Conservatory. Wrote songs, piano pieces, etc. His best work is in his songs.

Klauser (*Klow-zer*). (1) **Karl.** Editor, teacher; born Petrograd, Aug. 24, 1823; died Farmington, Conn., Jan. 4, 1905. Edited *Famous Composers.* (2) **Julius.** Teacher, writer; born New York, Jul. 5, 1854; died Milwaukee, Wis., Apr. 23, 1907. Author of works on harmony.

Klauwell, Otto Adolf. Writer, composer; born Langensalza, Ger., Apr. 7, 1851. Wrote historical and critical works. Composed overtures, etc.

Kleeberg (*Klay-bairg*), **Clotilde.** Pianist; born Paris, Jun. 27, 1866; died Brussels, Bel., Feb. 7, 1909. Made successful tours.

Kleefeld (*Klay-felt*), **Wilhelm.** Composer, teacher; born Mainz, Ger., Apr. 2, 1868. Edited German editions of operas. Piano and song composer.

Kleffel, Arno. Composer; born Pössneck, Ger., Sept. 4, 1840. Orchestral composer.

Klein, Bruno Oscar. Composer, teacher; born Osnabrück, Ger., Jun. 6, 1858; died New York, Jun. 22, 1911. Composed songs and piano pieces.

Kleinmichel. (1) **Nicolai.** Composer. (2) **Richard.** Pianist, composer; born Posen, Ger., Dec. 31, 1846; died Charlottenburg, Ger., Aug. 18, 1901. Composed operas, symphonies, and smaller works.

Klenau (*Klay-now*), **Paul von.** Conductor, composer; born Copenhagen, Den., Feb. 11, 1883. Composer of the opera *Sulamith*, etc. Lives Freiburg, Ger.

Klengel. (1) **Paul K.** Pianist, violinist, composer; born Leipzig, Ger., May 13, 1854. Composed for voices and violin. Lives Leipzig. (2) **Julius.** 'Cellist, composer; born Leipzig, Sept. 24, 1859. Composed for 'cello and chamber music. Lives Leipzig.

Klicka, Joseph. Organist; born Klattau, Boh., Dec. 15, 1855. Organ and orchestral composer.

Klindworth (*Klint-vort*), **Karl.** Pianist, teacher; born Hanover, Ger., Sept. 25, 1830; died Jul., 1916. Edited Chopin's works.

Klose, Friedrich. Composer; born Karlsruhe, Ger., Nov. 29, 1862. Composed a mass, an orchestral *Festzug*, the symphonic poem *Das Leben ein Traum*, organ works, the opera *Ilsebil*, etc. Lives Munich, Ger.

Klughardt (*Kloog-hart*), **August.** Conductor; born Köthen, Ger., Nov. 30, 1847; died Dessau, Ger., Aug. 3, 1902. Composed overtures, five symphonies, suites, operas, and many smaller works.

Kneisel, Franz. Violinist; born Bucharest, Rou., Jan. 26, 1865. Founder of the famous Kneisel Quartet. Composed cadenzas, études, etc. Lives New York.

Kniese (*Knee-zeh*), **Julius.** Conductor; born Roda, Ger., Dec. 21, 1848; died Dresden, Ger., Apr. 22, 1905. Composed songs, a tone-poem, etc.

Knight, Joseph Philip. Composer; born Bradford-on-Avon, Eng., Jul. 26, 1812; died Great Yarmouth, Eng., Jun. 1, 1887. Composed songs (*Rocked in the Cradle of the Deep*, etc.).

Knorr, Ivan. Composer; borne Mewe, Ger., Jan. 3, 1843; died 1916. Composed chamber music, an opera, etc.

Kobbé (*Kob-bay*), **Gustav.** Writer, critic; born New York, Mar. 4, 1857; died New York, Jul. 27, 1918. Writer on Wagner's works, and various other subjects.

Koch, Friedrich E. Composer; born Berlin, Jul. 3, 1862. Composed two symphonies, other orchestral works, an oratorio, two operas, etc. Lives Berlin.

Kochetov (*Kok-e-toff*), **Nicolai.** Composer, critic; born Oranienbaum, Rus., Jul. 8, 1864. Composed an opera, a symphony, etc.

Kocian, Jaroslav. Violinist; born Wildenschwert, Boh., Feb. 22, 1884. Pupil of Sevcik at Prague, Boh.

Koczalski (*Kot-chall-skee*), **Raoul.** Pianist, composer; born Warsaw, Pol., Jan. 3, 1885. Composed operas, etc.

Koehler (*Kay-ler*). (1) **Moritz.** Conductor, composer; born Altenburg, Ger., Nov. 29, 1855. Imperial Opera, Petrograd, for a number of years. Composed orchestral and chamber works. (2) **Wilhelm.** Teacher, composer; born Wümbach, Ger., May 22, 1858. Composes masses, motets, etc. Lives Hamburg, Ger. (3) **Louis.** Teacher, composer; born Brunswick, Ger., Sept. 5, 1820; died Königsberg, Ger., Feb. 16, 1886. Best known by his works for instruction in piano playing.

Koelling (*Kei-ling*), **Carl W. P.** Composer; born Hamburg, Ger., Feb. 28, 1831; died Chicago, May 3, 1914. Composed an opera, piano pieces, etc.

Koenen (*Kay-nen*), **Franz.** Composer; born Reinbach, Ger., Apr. 30, 1829; died Cologne, Ger., Jul. 6, 1887. Church composer. A priest.

Koennemann, Arthur. Composer; born Baden-Baden, Ger., Mar. 12, 1861. Opera and orchestral composer. Lives Mährisch-Ostrau, Aus.

Koessler, Hans. Conductor, composer; born Waldeck, Ger., Jan. 1, 1853. Composed symphonic and other orchestral works, chamber music, choral works, etc. Lives Buda-Pesth, Hun.

Kolatchevski (*Koh-laht-cheff-skee*), **Michael.** Composer; born Oct. 2, 1851. Russian orchestral composer.

Konius, George. Composer, teacher; born Moscow, Rus., Sept. 30, 1862. Orchestral and ballet composer. Lives Moscow.

Kontski, Antoine de. Pianist, composer; born Cracow, Aus., Oct. 27, 1817; died Ivanitshi, Rus., Dec. 7, 1899.

Kopecky, Ottokar. Violinist; born Chotebor, Boh., Apr. 29, 1850. Lives Hamburg, Ger.

Koptiaiev (*Kop-tya-yeff*), **Alexander.** Composer, author; born Petrograd, Oct. 12, 1868. Composed for orchestra and piano; author of critical and biographical works. Lives Petrograd.

Kopylov (*Kop-ee-loff*), **Alexander.** Composer; born Petrograd, Jul. 14, 1854. Composed orchestral and chamber music.

Korbay (*Kor-bye*), **Francis.** Tenor, composer; born Pesth, Hun., May 8, 1846; died London, Mar. 9, 1913. Song and orchestral composer.

Korestchenko, Arseni. Composer; born Moscow, Rus., Dec. 18, 1870. Opera and orchestral composer.

Korngold, Erich Wolfgang. Composer; born Brünn, Aus., May 29, 1897. Boy prodigy as composer; works include a piano trio, piano solos, the pantomime *The Snowman*, two piano sonatas, and a *Symphonietta*. His style mature and modern. Lives Vienna.

Koschat (*Kosh-at*), **Thomas.** Bass, composer; born Viktring, Aus., Aug. 8, 1845; died Vienna, May 19, 1914. Composed Corinthian folk-songs.

Koss, Henning von. Composer; born Lautow, Ger., Dec. 13, 1855. Song composer and music critic in Berlin.

Kotek, Joseph. Violinist, composer; born Kamenez-Podolsk, Rus., Oct. 25, 1855; died Davos, Swit., Jan. 4, 1885. Composed for violin.

Kotzschmar (*Kotsh-mar*), **Hermann.** Organist, teacher; born Finsterwalde, Ger., Jul. 4, 1829; died Portland, Me., Apr. 15, 1908.

Kotzwara (*Kots-vah-ra*), **F.** Violinist; born Prague, Boh., 1750; died London, Sept. 2, 1791. Composed *The Battle of Prague*, a descriptive piece.

Kovařovic (*Ko-var-zho-vic*), **Karl.** Composer; born Prague, Boh., Dec. 9, 1862. Successful opera composer. Lives Prague.

Kozeluch (*Kohz-e-lookh*), **Johann Anton.** Composer; born Wellwarn, Boh., Dec. 13, 1738; died Prague, Boh., Feb. 3, 1814. Wrote operas, oratorios, and masses. (2) **Leopold.** Composer; born Wellwarn, Boh., 1752; died Vienna, May 7, 1818. Wrote operas and instrumental pieces.

Kramm, Georg. Composer; born Cassel, Ger., Dec. 21, 1856; died Düsseldorf, Ger., Oct., 1910. Composed operas and symphonies.

Krebs. (1) **Johann Ludwig.** Organist, composer; born Buttelstädt, Ger., Feb. 10, 1713; died Altenburg, Ger., Jan., 1780. (2) **Marie.** Pianist; born Dresden, Ger., Dec. 5, 1861; died there, Jun. 27, 1900. Made concert tours in England, Germany, and America. (3) **Karl August.** Pianist, conducotr; born Nuremburg, Ger., Jan. 16, 1804; died Dresden, Ger., May 16, 1880. Distinguished conductor.

Krehbiel, Henry Edward. Author, critic; born Ann Arbor, Mich., Mar. 10, 1854. Published *How to Listen to Music*, etc. Has finished Thayer's ***Beethoven.*** Music editor New York *Tribune*.

Krehl (*Krayl*), **Stephan.** Composer, author; born Leipzig, Ger., May 7, 1864. Composed chamber music. Lives Leipzig.

Kreisler, Fritz. Violinist; born Vienna, Feb. 2, 1875. Distinguished virtuoso. Lives New York.

Kretschmer, Edmund. Composer; born Ostritz, Ger., Aug. 31, 1830; died Dresden, Ger., Sept. 13, 1908. Composed orchestral and vocal works, but best known by his operas (*Die Folkunger, Henry the Lion,* etc.).

Kreutzer (*Kroy-tser*). (1) **Konradin.** Composer; born Messkirch, Ger., Nov. 22, 1780; died Riga, Rus., Dec. 14, 1849. Wrote many operas, songs, etc. His opera, *Das Nachtlager von Granada,* still survives in Germany. (2) **Rodolphe.** Violinist, composer; born Versailles, France, Nov. 16, 1766; died Geneva, Switz., Jan. 6, 1831. Professor at the Paris Conservatory. Court violinist to Napoleon and to Louis XVIII. Beethoven dedicated the Kreutzer sonata, Op. 47, to him. He wrote operas, violin concertos, duets, and other works. His *Forty-two Études* or *Caprices* are the familiar companion of every violinist.

Kroeger (*Kray-gher*), **Ernest Richard.** Pianist, composer; born St. Louis, Mo., Aug. 10, 1862. Composed a symphony, the symphonic poem *Sardanapalus,* the *Hiawatha Overture* (Indian themes), the *Thanatopsis Overture,* chamber music, *Ten American Sketches,* etc. Lives St. Louis.

Krohn, Ilmari. Organist, composer, writer; born Helsingfors, Fin., Nov. 8, 1867. Composed songs, etc. Helsingfors University.

Kroyer, Theodor. Composer, writer; born Munich, Ger., Sept. 9, 1873. Composed orchestral works, etc. University, Munich, Ger.

Krug (*Kroog*), **Arnold.** Composer; born Hamburg, Ger., Oct. 16, 1849; died there, Aug. 4, 1904. Composed symphonies, arranged opera melodies for piano, etc.

Krug-Waldsee (*Kroog-Valt-say*), **Josef.** Conductor, composer; born Waldsee, Ger., Nov. 8, 1858. Composed a symphony, a suite, operas, choral works, etc. Lives Madgeburg, Ger.

Kruis, M. H. van t'. Organist, composer; born Oudewater, Hol., Mar. 8, 1861. Composed overtures, symphonies, and the Dutch opera *De Bloem van Island.* Lives Rotterdam, Hol.

Krumpholz. (1) **Johann Baptist.** Harpist; born near Prague, Boh., 1745; died Paris, Feb. 19, 1790. Celebrated virtuoso and composer for harp. (2) **Wenzel.** Violinist; born 1750; died Vienna, May 2, 1817. Friend of Beethoven.

Kubelik, Jan. Violinist; born near Prague, Boh., Jul. 5, 1880. Pupil of Sevcik. Distinguished virtuoso. Lives Kohn, Boh.

Kücken (*Kick-en*), **Friedrich Wilhelm.** Composer; born Bleckede, Ger., Nov. 16, 1810; died Schwerin, Ger., Apr. 3, 1882. Wrote operas and many popular songs.

Kuczynski (*Koot-chin-skee*), **Paul.** Composer; born Berlin, Nov. 10, 1846; died there, Oct. 21, 1879. Composed vocal works. A banker.

Kufferath (*Koof-e-raht*), **Hubert Ferdinand.** Pianist, composer; born Mühlheim, Ger., Jun. 11, 1818; died Brussels, Bel., Jun. 23, 1896.

Kuhe (*Koo-eh*), **Wilhelm.** Pianist, arranger; born Prague, Boh., Dec. 10, 1823; died London, Oct. 8, 1912.

Kuhlau, Friedrich. Composer; born Uelzen, Ger., Sept. 11, 1786; died Copenhagen, Den., Mar. 12, 1832. Survives as a writer of educational music for the piano.

Kuhnau, Johann. Organist, composer; born Geising, Boh., 1660; died Leipzig, Ger., Jun. 5, 1722. One of the earliest German sonata composers.

Kühner (*Kee-ner*). (1) **Vassili.** Composer; born Stuttgart, Ger., Apr. 1, 1840; died Vilna, Lithuania, Aug., 1911. Composed operas, symphonies, and chamber music. (2) **Conrad.** Teacher, composer; born Markt-Streufdorf, Ger., Mar. 2, 1851. Composed piano works, etc., but best known as editor of music. Lives Brunswick, Ger.

Kulenkampff (*Koo-len-kamf*), **Gustav.** Composer; born Bremen, Ger., Aug. 11, 1849. Composer *Der Page,* and other operas. Lives Berlin.

Kullak (*Kool-lak*). (1) **Theodor.** Pianist, composer, teacher; born Krotoschin, Ger., Sept. 12, 1818; died Berlin, Mar. 1, 1882. He was intended for the legal profession, but devoted himself to music. Was instrumental in founding two conservatories in Berlin. In 1861 he received the title of Royal Professor. Wrote many piano compositions of an elegant, drawing-room kind. (2) **Franz.** Pianist, teacher; born Berlin, Apr. 12, 1844; died Dec. 9, 1913. Son of (1).

Kummer (*Koom-mer*), **Franz August.** 'Cellist, composer; born Meiningen, Ger., Aug. 5, 1797; died Dresden, Ger., May 22, 1879. Distinguished artist.

Kurth (*Koort*), **Otto.** Composer; born Triebel, Ger., Nov. 11, 1846. Composed operas, cantatas, symphonies, etc. Lives Lüneburg, Ger.

Kussewitzki (*Koos-seh-vit-skee*), **Sergei.** Contrabass player, conductor; born Vyshny Volotchk, Rus., Jun. 30, 1874. Lives Berlin.

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Labarre (*Lah-bar*), **Théodore.** Harpist, composer; born Paris, Mar. 5, 1805; died there, Mar. 9, 1870.

Labitzky (*La-bit-shki*), **Josef.** Composer, violinist; born Schönfeld, Boh., Jul. 4, 1802; died Carlsbad, Ger., Aug. 18, 1881. Wrote a great deal of highly artistic dance music, somewhat in the fashion of Strauss and Lanner.

Lablache (*La-blash*), **Luigi.** Bass; born Naples, Italy, Dec. 6, 1794; died there, Jan. 23, 1858. Achieved a worldwide reputation as an operatic artist, both for his acting and singing, in serious and buffo parts.

Lachner (*Lakh-ner*). (1) **Franz.** Composer; born Rain, Ger., Apr. 2, 1803; died Munich, Ger., Jan. 20, 1890. Wrote much in all styles of musical composition. Best in his orchestral suites, showing great contrapuntal skill, and in his songs. (2) **Ignaz.** Composer, organist, conductor; born Rain, Ger., Sept. 11, 1807; died Hanover, Ger., Feb. 24, 1895. Brother of (1). (3) **Vincenz.** Composer, conductor; born Rain, Ger., Jul. 19, 1811; died Carlsruhe, Ger., Jan. 22, 1893. Brother of (1).

Lack (*Lahk*), **Théodore.** Pianist, composer; born Quimper, France, Sept. 13, 1846. Composed graceful piano pieces. Lives Paris.

Lacombe (*Lah-com*). (1) **Louis.** Composer; born Bourges, France, Nov. 26, 1818; died St. Vaast-la-Hougue, France, Sept. 30, 1884. Composed symphonies, chamber music, operas, etc. (2) **Paul.** Composer; born Carcassonne, France, Jul. 11, 1837. Composed orchestral and chamber works.

Ladmirault (*Lad-mee-row*), **Paul.** Composer; born Nantes, France, Dec. 8, 1877. Composed orchestral, choral works, songs, piano pieces, etc.

La Forge, Frank. Pianist, composer; born Rockford, Ill., 1877. Composed successful songs. Lives New York.

Lahee. (1) **Henry.** Organist, composer; born Chelsea, Eng., Apr. 11, 1826; died London, Apr. 29, 1912. Composed cantatas, etc. (2) **Henry Charles.** Writer; born London, Jul. 2, 1856. Author of biographical and critical works. Lives Boston.

Lalo (*Lah-lo*), **Édouard Victor Antoine.** Composer; born Lille, France, Jan. 27, 1823; died Paris, Apr. 22, 1892. Wrote operas *Namouna, Fiesque, Le roi d'Ys,* suites, and two concertos, one of them the remarkable *Symphonie espagnole.*

Laloy (*Lah-lwah*), **Louis.** Writer; born Grey, Haute-Saône, France, 1874. Prominent critic in Paris.

Lambert (*Lahm-bair*). (1) **Lucien.** Pianist, composer; born Paris, 1861. Opera composer. (2) **Marius.** Composer; born France. Composed comic operas and operettas. (3) **Alexander** (*Lam-bert*). Pianist, teacher; born Warsaw, Pol., Nov. 1, 1862. Lives New York.

Lambeth, Henry Albert. Organist, conductor; born near Gosport, Eng., Jan. 16, 1822; died Glasgow, Scot., Jun. 27, 1895. Well known as director of the celebrated Lambeth's Choir.

Lambillote (*Lam-bee-yot*), **Louis.** Writer, composer; born Charleroi, France, Mar. 27, 1797; died Vaugirard, France, Feb. 27, 1855. Composed church music.

Lambrino, Telemaque. Pianist; born Odessa, Rus., Oct. 27, 1878. Pupil of Carreño. Lives Leipzig, Ger.

Lamond, Frederic A. Pianist; born Glasgow, Scot., Jan. 28, 1868. Distinguished concert artist.

Lamoureux (*Lah-moo-ray*), **Charles.** Conductor; born Bordeaux, France, Sept. 21, 1834; died Paris, Dec. 21, 1899. Conducted his own orchestra in Paris.

Lampe (*Lahm-peh*), **Walther.** Composer; born Leipzig, Ger., Apr. 28, 1872. Orchestral and chamber music composer. Lives Weimar.

Lamperti (*Lam-pair-tee*), **Francesco.** Teacher of singing; born Savona, Italy, Mar. 11, 1813; died Como, Italy, May 1, 1892.

Lang. (1) **Benjamin J.** Pianist, teacher; born Salem, Mass., Dec. 28, 1837; died Boston, Apr. 3, 1909. (2) **Margaret Ruthven.** Composer; born Boston, Nov. 27, 1867. Daughter of (1). Composed overtures, arias with orchestra, and successful songs and piano pieces. Lives Boston.

Lange (*Lang-eh*), **Gustav.** Composer; born Schwerstedt, Ger., Aug. 13, 1830; died Wernigerode, Ger., Sept. 19, 1889. Composed light piano pieces.

Lange-Müller (*Lang-eh-Mil-ler*), **Peter Erasmus.** Composer; born Frederiksberg, Den., Dec. 1, 1850. Composed operas, a symphony, etc. Lives Copenhagen, Den.

Langert (*Lahng-airt*), **Johann.** Conductor, composer; born Coburg, Ger., Nov. 26, 1836. Opera composer (*Dornröschen*, etc.). Lives Coburg, Ger.

Langhans, Wilhelm. Writer; born Hamburg, Ger., Sept. 21, 1832; died Berlin, Jun. 9, 1892.

Lanner, Josef F. K. Composer; born near Vienna, Apr. 12, 1801; died Vienna, Apr. 14, 1843.

Laparra, Raoul. Composer; born Bordeaux, France, May 13, 1876. French opera composer (*La Habanera*, etc.). Lives New York.

Lara, Isidore de. Composer; born London, Aug. 9, 1858. Composed operas (*Messalina*, etc.). Lives Paris.

Laska, Gustav. Contrabass player, composer; born Prague, Boh., Aug. 23, 1847. Composed symphonies, overtures, a concerto, an opera, masses, and many smaller works. Lives Schwerin, Ger.

Lassalle (*Lah-sal*), **Jean Louis.** Bass; born Lyons, France, Dec. 14, 1847; died Paris, Sept. 7, 1910. Distinguished opera singer.

Lassen (*Lahs-sen*), **Eduard.** Composer, conductor; born Copenhagen, Den., Apr. 13, 1830; died Weimar, Ger., Jan. 15, 1904.

Lasso, Orlando di (Orlandus Lassus). Composer; born Mons, Bel., 1532 (1530?); died Munich, Ger., Jun. 14, 1594. A contrapuntal leader; best of the Netherland composers.

La Tombelle (*Lah Tom-bel*), **Fernand.** Composer; born Paris, Aug. 3, 1854. Composed orchestral suites, etc. Schola Cantorum, Paris.

Lauber (*Lou-ber*), **Joseph.** Pianist; born Ruswil, Switz., Dec. 25, 1860. Composed symphonies, symphonic poems, cantatas, and smaller vocal works. Geneva Conservatory.

Lavallée (*Lah-vah-leh*), **Calixa.** Pianist, composer; born Verchères, Can., Dec. 28, 1842; died Boston, Jan. 21, 1891. Composed brilliant piano pieces.

Lavignac (*Lah-veen-yak*), **Albert.** Writer; born Paris, Jan. 22, 1846; died there, May 29, 1916. Teacher at Conservatory.

Lavigne (*Lah-veen*). **Antoine Joseph.** Oboist; born Besançon, France, Apr. 23, 1816; died Manchester, Eng., Aug. 1, 1886. An oboe virtuoso of unusual powers.

Lazarus, Henry. Clarinetist; born London, 1815; died there, 1895. Distinguished virtuoso.

Lazzari (*Lat-zahr-ree*), **Silvio.** Composer; born Bozen, Aus., 1860. Composed symphonic poems, operas, etc. Lives Paris.

Lebert (*Lay-bairt*), **Siegmund.** Pianist, teacher; born Ludwigsburg, Ger., Dec. 12, 1822; died Stuttgart, Ger., Dec. 8, 1884. Joint author of Lebert and Stark *Method.*

Leborne (*Luh-born*), **Fernand.** Composer; born Paris, Mar. 10, 1862. Opera and orchestral composer (*Les Girondins*, etc.). Lives Paris.

Lebrun (*Luh-breen*), **Paul.** Composer; born Ghent Bel., Apr. 21, 1861. Composed an opera, a prize symphony, etc. Lives Ghent.

Le Carpentier (*Le Car-pong-tee-eh*), **Adolphe-Clair.** Composer, pianist; born Paris, Feb. 17, 1809; died there, Jul. 14, 1869. Composed technical works for piano and fantasias on operatic airs.

Leclair, Jean Marie. Violinist; born Paris, May 10, 1697; died there, Oct. 22, 1764. Sometimes called the "French Tartini."

Lecocq (*Le-kok*), **Alexandre Charles.** Composer; born Paris, Jun. 3, 1832; died Clifton, Guernsey, Feb. 15, 1911. Comic opera composer.

Lecouppey (*Le-coop-pay*), **Félix.** Pianist; born Paris, Apr. 4, 1811; died there, Jul. 5, 1887. Best known for études.

Le Duc, Alphonse. Flutist, pianist; born 1804; died Paris, 1868. Wrote useful piano études.

Lefébure-Wély (*Le-fah-byoor-Va-lee*), **Louis James Alfred.** Organist, composer; born Paris, Nov. 13, 1817; died there, Dec. 31, 1869. Famous for his improvisation on the organ.

Lefébvre (*Luh-fay-vr*), **Charles Édouard.** Composer; born Paris, Jun. 19, 1843. Composed operas, cantatas, etc. Paris Conservatory.

Lehmann (*Lay-man*). (1) **George.** Violinist; born New York, Jul. 31, 1865. Writer on the violin, etc. Lives New York. (2) **Lilli.** Soprano; born Würzburg, Ger., Nov. 24, 1848. Famous opera singer, particularly Wagner operas. Lives Berlin. (3) **Liza.** Soprano, composer; born London, Jul. 11, 1862. Best known for song cycle *In a Persian Garden*. Lives London.

Leichtentritt, Hugo. Writer; born Pleschen, Ger., Jan. 1, 1874. Lives Berlin.

Lekeu (*Luh-kay*), **Guillaume.** Composer; born Neusy, Bel., Jan. 20, 1870; died Angers, Bel., Jan. 21, 1894. Composed orchestral suites, the lyric poem *Andromeda*, *Angevin Fantaisies*, a violin sonata, etc., in the Franck school.

Lemaire, Jean Eugéne Gaston. Composer; born France, Sept. 9, 1854. Orchestral and ballet composer.

Lemare (*Le-mahr*), **Edwin Henry.** Organist, composer; born Ventnor, Eng., Sept. 9, 1865. City organist, San Francisco, Cal.

Lemmens, Nicholas Jacques. Organist, composer; born Zoerle-Parwys, Bel., Jan. 3, 1823; died near Malines, Bel., Jan. 30, 1881.

Lemoine, Henri. Pianist, teacher; born Paris, Oct. 21, 1786. died there, May 18, 1854. Composed excellent études.

Lenaerts (*Le-narts*), **Constant.** Composer, conductor; born Antwerp, Bel., Mar. 9, 1852. Antwerp Conservatory. Composed cantatas, etc.

Lendvai (*Lend-vye*), **Erwin.** Composer; born Buda-Pesth, Hun., Jun. 4, 1882. Composed a symphony, a festival march, etc. Hoch Conservatory, Frankfort, Ger.

Lenepveu (*Le-nep-vay*), **Charles Ferdinand.** Composer; born Rouen, France, Oct. 4, 1840; died 1910. Composed operas (*Velleda,* etc.).

Leo (*Lay-o*), **Leonardo.** Composer; born near Naples, Italy, 1694; died Naples, Oct. 31, 1744.

Leoncavallo (*Lay-on-ka-val-lo*), **Ruggiero.** Composer; born Naples, Italy, Mar. 8, 1858. His first opera, *Tommaso Chatterton,* after failing, was revived with great success. He produced a great trilogy, *Crepusculum,* a historic play dealing with the Italian Renaissance. In this task he was encouraged by Wagner, of whom he was a devoted admirer. His widest reputation rests on the two-act opera *I Pagliacci,* produced in 1892. His other works include *La Bohéme, La Tosca, Trilby, Zaza,* etc.

Leroux (*Le-roo*), **Xavier.** Composer; born Velletri, Italy, Oct. 11, 1863. Composed orchestral works (overture *Harald,* etc.), but best known by his operas, such as *La Reine Fiammette, Le Chemineau,* etc. Lives Paris.

Leschen (*Les-shen*), **Christoph Friedrich.** Composer; born Vienna, 1816; died there, May 4, 1899. Composed operas, symphonies, songs.

Leschetizky (*Leh-she-tit-ski*), **Theodor.** Pianist, composer, teacher; born Lancut, Aus., Jun. 22, 1830; died Dresden, Ger., Nov. 17, 1915. Perhaps the most celebrated pianoforte teacher of his time.

Leslie, Henry D. Conductor; born London, Jun. 18, 1822; died Llansaintfraid, Wales, Feb. 4, 1896.

Lesueur (*Le-swear*), **Jean François.** Composer; born Drucat-Plessiel, France, Feb. 15, 1760; died Paris, Oct. 6, 1837. Taught at the Paris Conservatory, composed operas, masses, oratorios, etc.

Leva (*Lay-vah*), **Enrico di.** Pianist, composer; born Naples, Italy, Jan. 19, 1867. Song and opera composer.

Levi (*Lay-vee*), **Hermann.** Conductor; born Giessen, Ger., Nov. 7, 1839; died Munich, Ger., May 13, 1900. Friend of Wagner.

Levy (*Lay-vee*), **Alexandre.** Composer; born San Paulo, Brazil, Nov. 10, 1864; died there, Jan. 17, 1892. Composed for piano and chamber music.

Leybach (*Ii-bakh*), **Ignace.** Composer, pianist, born Gambsheim, Alsace, Jul. 17, 1817; died Toulouse, France, May 23, 1891. Composed light piano music.

Lhévinne (*Lay-vin*), **Josef.** Pianist; born Moscow, Dec. 14, 1874. Brilliant concert artist. Lives Berlin.

Liadov (*Lya-doff*), **Anatole.** Composer; born Petrograd, May 11, 1855; died near Novgorod, Rus., Aug. 28, 1914. Composed piano and orchestral works.

Liapounov (*Lya-poo-noff*), **Sergei.** Composer; born Jaroslav, Rus., Nov. 30. 1859. Orchestral and piano composer. Lives Petrograd.

Lichey (*Likh-eye*), **Reinhold.** Organist, composer; born near Liegnitz, Ger., Mar. 26, 1879. Brilliant organ virtuoso; composed organ pieces. Lives Königsberg, Ger.

Lichtenberg (*Likh-ten-bairg*), **Leopold.** Violinist, teacher; born San Francisco, Cal., Nov. 22, 1861. Lives New York.

Lie (*Lee*), **Sigurd.** Composer; born Norway, May 23, 1871; died Christiana, Nor., Sept. 30, 1904. Wrote for orchestra, piano, and voice.

Liebling (*Leeb-ling*). (1) **Georg.** Pianist, composer; born Berlin, Jan. 22, 1865. Composed for orchestra, piano, etc. Lives Munich, Ger. (2) **Emil.** Pianist, teacher; born Pless, Ger., Apr. 12, 1851; died Chicago, Jan. 20, 1914. Eminent teacher in Chicago for a number of years.

Liliefors (*Lil-yeh-fors*), **Ruben.** Conductor, composer; born Upsala, Swed., Sept. 30, 1871. Composed pieces for piano, violin, orchestra, and voice. Lives Gotenburg, Swed.

Limbert, Frank L. Conductor, teacher, composer; born New York, Nov. 15, 1866. Composed orchestral and chamber works, etc. Lives Hanau, Ger.

Lind, Jenny. Soprano; born Stockholm, Swed., Oct. 6, 1820; died Malvern, Eng., 1887. Made many tours, everywhere exciting enthusiasm by her operatic impersonations, and still more by her rendering of the simplest national melodies. In 1852 she married Otto Goldschmidt, in Boston.

Lindblad, Adolf. Composer; born Löfvingsborg, Swed., Feb. 1, 1801; died there, Aug. 23, 1878. Composed orchestral and vocal works; called the "Swedish Schubert."

Lindegren, Johan. Composer; born Ullared, Swed., Jan. 7, 1842; died Stockholm, Swed., Jun. 8, 1908. An authority on church music.

Linden, Karl van der. Composer; born Dordrecht, Hol., Aug. 24, 1839. Composed overtures, cantatas. Lives Dordrecht.

Linder, Gottfried. Composer; born Ehringen, Ger., Jun. 22, 1842. Composed operas and chamber music. Lives Stuttgart, Ger.

Lindley. (1) **Robert.** 'Cellist; born Rotherham, Eng., 1776; died London, 1855. (2) **William.** 'Cellist; born London, 1802; died Manchester, Eng., Aug. 12, 1869. Son of (1).

Lindner, Eugen. Composer; born Leipzig, Ger., Dec. 11, 1858. Composed operas and songs. Lives Leipzig.

Lindpainter (*Lint-pint-ner*), **Peter Joseph von.** Composer; born Coblenz, Ger., Dec. 9, 1791; died Lake of Constance, Aug. 21, 1856. Wrote operas, symphonies, church music, etc. His most widely known composition is the celebrated song *The Standard Bearer.*

Liney. (1) **George.** Composer; born Leeds, Eng., 1798; died London, Sept. 10, 1865. Composed operas, and songs. (2) **Thomas.** Composer; born Wells, Eng., 1732; died London, Nov. 19, 1795. Composed for the stage, also many songs. (3) **William.** Composer; born London, 1771; died there, May 6, 1835. Wrote many glees and songs.

Lipinski, Karl J. Violinist; born Radzyn, Pol., Oct. 30 (Nov. 4), 1790; died near Lemberg, Aus., Dec. 16, 1861.

Lischin (*Lish-in*), **Gregory.** Composer; born 1854; died Petrograd, Jun. 27, 1888. Composed operas (*Don César de Bazan*).

Lissenko, Nicolai. Composer; born Grinzkky, S. Rus., Mar. 22, 1842; died Kiev, Rus., Nov. 11, 1912. Composed operas, cantatas, choruses, collected Ukrainian folk-songs.

Listemann, Bernhard. Violinist, teacher; born Schlotheim, Ger., Mar. 25, 1839; died Chicago, Feb. 11, 1917. Eminent teacher in Boston and Chicago.

Liszt (*List*), **Franz.** Pianist, composer; born Raiding, Hun., Oct. 22, 1811; died Bayreuth, Ger., Jul. 31, 1886. At nine years possessed considerable skill as a pianist. Studied under Czerny and Salieri in Vienna, and afterward in Paris. In 1848 he went to Weimar as conductor of the court orchestra, and by his exertions and the rare fascination of his artistic personality quickly made Weimar one of the vital musical centers of the Continent. Marvelous as a pianist. Liszt also distinguished himself greatly as a composer, and a considerable body of music in all styles bears his name. He was also an author of much merit, and made important contributions to the literature of music. As a composer he belonged to the modern Romantic School, although a man of the most catholic sympathies in art; and his music, while unequal, contains many flashes of inspiration, and happy uses of a wonderfully complete technic.

Litolff, Henry Charles. Pianist, composer; born London, Feb. 6, 1818; died near Paris, Aug. 6, 1891.

Lloyd. (1) **Charles Harford.** Organist, composer; born Thornbury, Eng., Oct. 16, 1849. Composed cantatas and songs. Eton College, Eton, Eng. (2) **Edward.** Tenor; born London, Mar. 7, 1845. Eminent oratorio singer.

Lobe (*Lo-beh*), **Johann Christian.** Theorist, writer, flutist; born Weimar, Ger., May 30, 1797; died Leipzig, Ger., Jul. 27, 1881. Author of some excellent theoretical treatises.

Lacatelli, Pietro. Violinist; born Bergamo, Italy, 1693; died Amsterdam, Hol., Apr. 1, 1764.

Loeffler (*Lef-ler*), **Charles Martin.** Violinist, composer; born Mühlhausen, Alsace, Jan. 30, 1861. Composed (in Boston) suite for violin and orchestra, *Divertimento*, for the same, a 'cello concerto, chamber music, and the orchestral works *La Mort de Tintagiles*, *La Bonne Chanson*, *Villanelle du Diable* and *A Pagan Poem*. Writes in very advanced style. Lives Boston.

Loeillet (*Loy-ay*), **Jean Baptiste.** Flutist; born Ghent, Bel., after 1650; died London, 1728. Composed chamber and harpsichord works.

Loew (*Lave*), **Joseph.** Composer, pianist; born Prague, Boh., Jan. 23, 1834; died there, Oct. 5, 1886. Composed light piano music and teaching pieces.

Logier (*Lo-jeer*), **Johann Bernhard.** Inventor; born Kassel, Ger., Feb. 9, 1777; died Dublin, Ire., Jul. 27, 1846.

Logroscino (*Log-ro-shee-no*), **Nicolo.** Composer; born Naples, Italy, about 1700; died there, 1763. A pioneer composer in opera buffa.

Lolli, Antonio. Violinist, composer; born Bergamo, Italy, about 1730; died Palermo, Italy, 1802.

Loomis, Harvey Worthington. Composer; born Brooklyn, N. Y., Feb. 5, 1865. Composed musical pantomimes, incidental music, songs, a children's cantata, etc. Lives New York.

Lorenz, Karl Adolf. Organist, composer; born Köslin, Ger., Aug. 13, 1837. Oratorio and opera composer. Lives Stettin, Ger.

Lortzing, Gustav Albert. Composer; born Berlin, Oct. 23, 1801; died there, Jan. 21, 1851. Wrote a number of operas, including *Die beiden Schutzen* and *Czer und Zimmermann*, all very melodious.

Löschhorn (*Lesh-korn*), **Albert.** Pianist, composer; born Berlin, Jun. 27, 1819; died there, Jun. 4, 1905. Best known for his useful piano studies.

Lotti, Antonio. Organist, composer; born Venice about 1667; died there, Jan. 5, 1740. Composed operas and songs. Famous in his time.

Lover, Samuel. Composer; born Dublin, Ire., Feb. 24, 1797; died St. Heliers, Island of Jersey, Jul. 6, 1868. Wrote many well-known songs.

Löwe (*Lay-veh*), **Johann Karl Gottfried.** Organist, composer; born near Halle, Ger., Nov. 11, 1796; died Kiel, Ger., Apr. 20, 1869. Wrote oratorios, operas, part-songs, chamber music, and, more important than all, great ballads which have made his name famous.

Lucas, Clarence. Composer, author; born Niagara, Can., Oct. 19, 1866. Composed for stage, orchestra, voice. Lives Philadelphia.

Lucca (*Look-kah*), **Pauline.** Soprano; born Vienna, Apr. 25, 1841; died Paris, Feb. 28, 1908. Made a great reputation in opera.

Lugert, Josef. Violinist, teacher, composer; born Frohnau, Boh., Oct. 30, 1841. Composed a symphony, chamber works, etc. Lives Prague, Boh.

Lulli (*Lool-lee*), **Jean Baptiste.** Composer; born Florence, Italy, 1683; died Paris, Mar. 22, 1687. Brought to France as a boy. From being a scullion, rose to be chief musician of Louis XIV. In 1671 appointed director of the Grand Opera at Paris. He is regarded as the founder of the French opera.

Lumbye (*Loom-bee*), **Hans C.** Composer; born Copenhagen, Den., May 2, 1810; died there, Mar. 20, 1874.

Lunn, Louisa Kirkby. Contralto; born Manchester, Eng., Nov. 8, 1873. Royal Opera, London.

Lussan (*Lis-sang*), **Zélie de.** Soprano; born New York, 1863. Opera and concert singer. Retired 1907.

Luther, Martin. Composer; born Eisleben, Ger., Nov. 10, 1483; died there, Feb. 18, 1546.

Lutkin, Peter Christian. Organist, composer, conductor; born Thompsonville, Wis., Mar. 27, 1858. Composed church music. Northwestern University, Evanston, Ill.

Lutz, Wilhelm Meyer. Composer; born Männerstadt, Ger., 1822; died London, Jan. 31, 1903. Well known as a composer of comic opera.

Lux (*Looks*), **Friedrich.** Organist, composer; born Ruhla, Ger., Nov. 24, 1820; died Mainz, Ger., Jul. 9, 1895.

Luzzi (*Loot-si*), **Luigi.** Composer; born Olevano di Lomellina, Italy, Mar. 28, 1828; died Stradella, Italy, Feb. 23, 1876. Composed operas, a symphony, songs, etc.

Lvoff, Alexis. Composer; born Reval, Rus., Jun. 6, 1799; died near Kovno, Rus., Jan. 7, 1871. Composed operas and violin works, but best known as composer of the *Russian National Hymn.*

Lyne, Felice. Soprano; born Kansas City, Mo., 1891. Remarkable coloratura soprano. Chicago Opera Co.

Lynes, Frank. Organist, composer; born Cambridge, Mass., May 16, 1858; died Bristol, N. H., Jun. 24, 1913.

Lyon, James. Early American hymn composer, publishing *Urania,* etc., from 1761 on.

Lysberg (really Bovy), **Charles Samuel.** Composer; born Lysberg, Switz., Mar. 1, 1821; died Geneva, Switz., Feb. 15, 1873. Composed popular piano pieces.

M

Maas (*Mahs*). **(1) Joseph. Tenor;** born Dartford, Eng., Jan. 30, 1847; died London, Jan. 16, 1886. (2) **Louis Philipp Otto.** Pianist, teacher; born Wiesbaden, Ger., Jun. 21, 1852; died Boston, Sept. 18, 1889. Composed overtures, suites, a concerto, a symphony (*On the Prairies*), etc.

Mabellini (*Mah-bel-lee-nee*), **Teodulo.** Composer; born Pistoja, Italy, Apr. 2, 1817; died Florence, Italy, Mar. 10, 1897. Composed operas, oratorios, and cantatas.

Macbeth, Allan. Organist, composer; born Greenock, Scot., Mar. 13, 1856. Composed cantatas, chamber works, etc. Lives Glasgow, Scot.

MacCunn, Hamish. Composer; born Greenock, Scot., Mar. 22, 1868; died London, Aug. 21, 1916. Wrote several choral works (*Kilmeny, Lord Ullin's Daughter,* etc.), two concert overtures, operas, cantatas, and many songs and instrumental pieces.

MacDougall, Hamilton C. Organist, teacher, composer; born Warwick, R. I., Oct. 15, 1858. Professor of Music, Wellesley College.

MacDowell, Edward Alexander. Pianist, composer; born New York, Dec. 18, 1861; died there, Jan. 23, 1908. Studied in Paris and Germany. In 1881-1882 was head teacher of the piano department of the Darmstadt, Ger., Conservatory. From 1896 to 1904 professor of music in Columbia University. He achieved a world-wide reputation as one of the most original and vigorous composers of his time. His works include symphonic poems, orchestral suites, choruses, piano concertos, suites, sonatas, and études, and fine songs.

Macfarlane, William C. Organist, composer; born London, Eng., Oct. 2, 1870. City organist, Portland, Me., 1912-1919.

Macfarren. (1) **Sir George Alexander.** Composer, theorist; born London, Mar. 2, 1813; died there, Oct. 31, 1887. Produced a great quantity of music—operas, oratorios, cantatas, church music, overtures, symphonies, chamber music, songs, etc. (2) **Walter C.** Pianist, teacher; born London, Aug. 28, 1826; died there, Sept. 2, 1905. Brother of (1).

M'Guckin, Barton. Tenor; born Dublin, Ire., Jul. 28, 1853. Lives London.

Machado (*Mah-chah'-do*), **Augusto.** Composer; born Lisbon, Port., Dec. 27, 1845. Lisbon Conservatory. Contemporary Portuguese opera composer.

Mackenzie, Sir Alexander Campbell. Composer; born Edinburgh, Scot., Aug. 22, 1847. His compositions—the cantatas *Jason, Sayid,* etc., the oratorio *The Rose of Sharon,* perhaps his best work; the poetic *Dream of Jubal;* his operas *Colomba* and *The Troubadour,* together with a great deal of orchestral and other music, have placed him in the front rank of English musicians. Director Royal Academy of Music, London.

Maclean, Alick. Composer, conductor; born Eton, Eng., Jul. 20, 1872. Composed the opera *Quentin Durward,* etc. Lives Scarborough, Eng.

Macpherson. (1) **Charles Stewart.** Composer, writer; born Liverpool, Eng., Mar. 29, 1865. Composed a symphony, overtures, etc. Wrote valuable text-books on theoretical subjects. (2) **Charles.** Organist, composer; born Edinburgh, Scot., May 10, 1870. Orchestral and chamber music composer. Lives London.

Macy, James Cartwright. Composer; born New York, Jun. 27, 1845; died Somerville, Mass., 1918. Composed cantatas, church music, songs, piano pieces.

Maggini (*Mad-jee-nee*), **Giovanni Paolo.** Violin maker; born Botticino Marino, Italy, Aug. 25, 1580; died Brescia, Italy, about 1632. Work highly esteemed.

Magnard (*Man-yar*), **Lucien Alberic.** Composer; born Paris, Jun. 9, 1865. Composed symphonies, a suite, etc.

Mahler, Gustav. Conductor, composer; born Kalischt, Boh., Jul. 7, 1860; died 1911. Known by his nine large symphonies, some of them with solo voices and chorus.

Maillart (*My-yar*), **Louis.** Composer; born Montpellier, France, Mar. 24, 1817; died Moulins, France, May 26, 1871. Opera composer.

Mailly (*My-yee*), **Alphonse.** Organist, composer; born Brussels, Bel., Nov. 27, 1833. Organ and orchestral composer.

Maitland, J. A. Fuller. Writer, historian; born London, Apr. 7, 1856. Editor *Grove's Dictionary of Music and Musicians,* 2nd ed.

Major (*Mah-yor*), **Julius J.** Pianist, composer; born Kaschau, Hun., Dec. 13, 1859. Composed orchestral and chamber works. Lives Buda-Pesth, Hun.

Malaschkin, Leonid. Composer; born Russia, 1842; died Moscow, Feb. 11, 1902. Composed piano pieces, church music, and collected Ukrainian folk-songs.

Malat (*Mah-laht*), **Jan.** Composer; born Alt-Bunzlau, Boh., Jun. 16, 1843. Contemporary Czech opera composer.

Malcolm, Alexander. Writer; born Edinburgh, Scot., 1687; died after 1721. Author of *A Treatise of Musick,* published at Edinburgh in 1721.

Malibran (*Mahl-ee-brahn*), **Maria Felicita.** Contralto; born Paris, Mar. 24, 1808; died Manchester, Eng., Sept. 23, 1836. A daughter of the famous tenor Garcia, by whom she was trained. One of the most gifted singers of modern times. Achieved a phenomenal success in opera.

Malling. (1) **Jörgen.** Composer; born Copenhagen, Den., Oct. 31, 1836; died there, Jul., 1905. Composed songs, piano works, and operas. (2) **Otto Waldemar.** Composer; born Copenhagen, Jun. 1, 1848. Composed orchestral and chamber works, etc. Brother of (1).

Mälzel (*Mayl-tsel*), **Johann Nepomuk.** Inventor; born Ratisbon, Ger., Aug. 15, 1772; died at sea, Jul. 21, 1838. Invented the metronome now in common use.

Mancinelli (*Man-chin-el-lee*), **Luigi.** Composer, conductor; born Orvieto, Italy, Feb. 5, 1848.

Mandl, Richard. Composer; born Prossnitz, Aus., May 9, 1859. Orchestral composer (overtures, etc.). Lives Vienna.

Manén, Joan de. Violinist, composer; born Barcelona, Spain, Mar. 14, 1883. Composed operas, a symphony, a violin concerto, etc. Lives London.

Mann, Johann Gottfried. Conductor, composer; born The Hague, Hol., Jul. 15, 1858; died Coudewater, Hol., Feb. 10, 1904. Composed for stage and orchestra.

Manney, Charles Fonteyn. Composer; born Brooklyn, N. Y., Feb. 8, 1872. Composed cantatas, songs, etc. Lives Boston.

Manns, Sir August. Conductor; born Stolzenburg, Ger., Mar. 12, 1825; died Norwood, Eng., Mar. 1, 1907. Directed at the Crystal Palace, a post which for more than half a century he held with benefit to the cause of musical art.

Maquarre (*Mah-kar'*), **André.** Flutist, composer, conductor; born Molenbeck, Bel., 1875. Flutist with Boston Symphony Orchestra. Composed the opera *Dolores*, an *Indian Suite*, the fantaisie *On the Sea Cliffs*, etc. Lives Boston.

Marcello (*Mahr-chel-lo*), **Benedetto.** Composer; born Venice, Italy, Aug. 8, 1686; died Brescia, Italy, Jul. 24, 1739. His principal work was the musical setting of the Psalms.

Marchant, Arthur W. Organist, composer; born London, Oct. 18, 1850. Composed church music, songs, etc. Lives Dumfries, Eng.

Marchesi (*Mahr-kay'-zee*), **Mathilde de C.** Teacher of singing; born Frankfort, Ger., Mar. 26, 1826; died London, Nov. 18, 1913. Famous singing teacher in Paris.

Marchetti (*Mahr-ket'-tee*), **Filippo.** Composer; born Bologna, Italy, Feb. 26, 1831; died Rome, Jan. 18, 1902. Opera composer.

Maréchal (*Mahr-ay-shal*), **Henri.** Composer; born Paris, Jan. 22, 1842. Composed operas, sacred works, etc. Lives Paris.

Marenzio (*Mah-ren'-tsee-oh*), **Luca.** Composer; born Coccaglia, Italy, about 1556; died Rome, Aug. 22, 1599. Famous madrigal writer of the 16th century.

Maretzek, Max. Impresario; born Brünn, Aus., Jun. 28, 1821; died Staten Island, N. Y., May 14, 1897.

Mario (*Mah'-ree-o*), **Giuseppe.** Tenor; born Cagliari, Italy, Oct. 17, 1808; died Rome, Dec. 11, 1883. Enjoyed a triumphant career as an operatic artist. Retired in 1867.

Marmontel, Antoine. Pianist, composer, teacher; born Clermont-Ferrand, France, Jul. 18, 1816; died Paris, Jan. 17, 1898. Teacher at Paris Conservatory.

Marpurg (*Mahr-poorkh*), **Friedrich Wilhelm.** Theorist; born near Seehausen, Ger., Nov. 21, 1718; died Berlin, May 22, 1795.

Marques (*Mahr-kes*), **Miguel.** Composer; born Isle of Mallorca, Spain, May 20, 1843. Composer of zarzuelas. Lives Madrid, Spain.

Marschalk (*Mahr-schalk*), **Max.** Composer; born Berlin, Apr. 7, 1863. Composed opera *Sœur Beatrice*, etc. Lives Berlin.

Marschner (*Marsh-ner*), **Heinrich.** Composer; born Zittau, Ger., Aug. 16, 1795; died Hanover, Ger., Dec. 14, 1861. Studied music in Vienna. Wrote several operas, chief of them being *The Vampire*, and *Hans Heiling*. Also wrote orchestral, choral, and pianoforte works of a high order.

Marsick, Martin Pierre. Violinist, teacher; born near Liége, Bel., Mar. 9, 1848. Paris Conservatory.

Marston, George W. Organist, composer; born Sandwich, Mass., May 23, 1840; died there, Feb. 2, 1901. Composed principally church music.

Marteau (*Mar-toh*), **Henri.** Violinist; born Rheims, France, Mar. 31, 1874. Succeeded Joachim at Berlin. Resigned Oct., 1915.

Martini (*Mar-tee-nee*), **Giambattista** (called Padre Martini). Composer, theorist; born Bologna, Italy, Apr. 24, 1706; died there, Oct. 4, 1784. In his day regarded as the greatest living authority on musical matters.

Martucci (*Mar-toot-chee*), **Giuseppe.** Pianist, composer; born Capua, Italy, Jan. 6, 1856; died Jun. 1, 1909.

Marty, Georges Eugéne. Composer; born Paris, May 16, 1866; died there, Oct. 11, 1908. Composed operas (*Daria*, etc.), and several orchestral works.

Marx, Adolf Bernhard. Theorist; born Halle, Ger., May 15, 1795; died Berlin, May 17, 1866. Originally a lawyer, but afterward devoted himself to music. As a composer was not successful, but wrote many very valuable theoretical and critical works.

Marzials, Théophile. Composer; born Brussels, Bel., Dec. 21, 1850. Lived in England and wrote many successful songs.

Marzo (*Mahr-tsoh*), **Eduardo.** Composer, teacher; born Naples, Italy, Nov. 29, 1852. Lives New York.

Mascagni (*Mas-kahn'-yee*), **Pietro.** Composer; born Leghorn, Italy, Dec. 7, 1863. Son of a baker, and intended by his father for the legal profession. His chief success, the opera *Cavalleria Rusticana*. One day he saw an announcement of prizes offered by Sonzogno, the Italian music publisher, for one-act operas. He won in the competition, completing *Cavalleria Rusticana* in the nick of time. Has since then produced other operas and smaller compositions. Toured America in 1902. Lives Rome.

Mason. (1) **Lowell.** Teacher; born Medfield, Mass., Jan. 8, 1792; died Orange, N. J., Aug. 11, 1872. A pioneer in American musical development. Founded the Boston Academy of Music in 1832. His works include many collections of church music containing well-known hymn-tunes, collections of songs, etc. (2) **Luther Whiting.** Teacher; born Turner, Me., Apr. 31, 1828; died Buckfield, Me., Jul. 14, 1896. Compiler of *The National Music Course*. Settled in Boston in 1865, and till 1880 was musical instructor in the public schools of that city. He worked in Japan, 1880-1883, and did much for the advancement of school music there. (3) **William.** Pianist, composer, teacher; born Boston, Jan. 24, 1829; died New York, Jul. 14, 1908. Studied at Leipzig, and afterward under Liszt at Weimar. After concert tours he settled in New York in 1855. Among his works are many compositions, but he is best represented by his text-books. Son of (1). (4) **Daniel Gregory.** Writer, composer; born Brookline, Mass., Nov. 20, 1873. Columbia University, New York. Nephew of (2).

Massé (*Mahs-say*), **Victor** (Félix Marie). Composer; born L'Orient, France, Mar. 7, 1822; died Paris, Jul. 5, 1884. Wrote *Le fils du brigadier, Les noces de Jeannette, Galathée, Paul et Virginie,* and other operas.

Massenet (*Mas-nay*), **Jules Émile Frédéric.** Composer; born Montaud, France, May 12, 1842; died Paris, Aug. 13, 1912. Gained the Grand Prix de Rome in 1863 with his cantata *David Rizzio.* His principal works include the operas *Don César de Bazan, Le roi di Lahore, Hérodiade, Manon, Le Cid, Werther, Thaïs, Le Jongleur de Notre-Dame, Roma, Don Quixote,* etc.

Maszynski (*Mahs-chin-skee*), **Peter.** Composer; born Warsaw, Pol., 1855. Chamber music and orchestral composer. Lives Warsaw.

Materna (*Mah-tair-nah*), **Amalie.** Soprano; born St. Georgen, Aus., Jul. 10, 1845. Celebrated Wagnerian operatic singer. Lives Vienna.

Mathews, William S. B. Writer, teacher; born New London, N. H., May 8, 1837; died Denver, Col., Apr. 1, 1912. A strong educational influence in American music.

Mathieu (*Ma-thee-ay*), **Emile.** Composer; born Lille, France; Oct. 16, 1844. Composed operas, orchestral works, etc. Conservatory, Ghent, Bel.

Mattei (*Mat-tay-ee*), **Tito.** Composer; born Campobasso, Italy, May 24, 1841; died London, Mar. 30, 1914. Has written several operas, instrumental music, and many songs.

Matthay (*Mat-tay*), **Tobias Augustus.** Pianist, teacher, writer; born London, Feb. 19, 1858. Composed orchestral and chamber works; famous as piano teacher and writer on piano technic. Lives London.

Mattheson (*Mat-te-son*), **Johann.** Composer, conductor, writer; born Hamburg, Ger., Sept. 28, 1681; died there, Apr. 17, 1764. Composed operas, oratorios, masses, cantatas, etc.; famous also as writer.

Mauke (*Mow-keh*), **Wilhelm.** Composer, critic; born Hamburg, Ger., Feb. 25, 1867. Opera and song composer. Lives Munich, Ger.

Maurel (*Mo-rel*), **Victor.** Baritone; born Marseilles, France, Jun. 17, 1848. Distinguished French opera singer. Acquired great fame in Europe and America. Created Iago in Verdi's *Otello,* and set the standard of other leading rôles. Lives Paris.

Maurice (*Mo-reece*). (1) **Alphonse.** Composer; born Hamburg, Ger., Apr. 14, 1856; died Dresden, Ger., Jan. 26, 1905. Chorus composer. (2) **Pierre.** Composer; born Geneva, Switz., 1868. Composed an orchestral suite, piano works, and several operas (*Mise Brun,* etc.).

Maybrick, Michael (pseudonym Stephen Adams). Baritone, composer; born Liverpool, Eng., Jan. 31, 1844; died Buxton, Eng., Aug. 25(26), 1913. Composed popular English ballads (*Nancy Lee, A Warrior Bold,* etc.).

Mayer (*My-er*). (1) **Charles.** Pianist, composer; born Königsberg, Ger., Mar. 21, 1799; died Dresden, Jul. 2, 1862. Brilliant pianist. (2) **Wilhelm** (pseudonym M. Rémy). Composer; born Prague, Boh., Jun. 10, 1831; died there, Jan. 22, 1898. Composed symphonies, etc. (3) **Joseph Anton.** Composer, theorist; born Pfullendorf, Ger., 1855. Composed operas, an oratorio, etc. Lives Stuttgart, Ger.

Mayerhoff (*My-er-hofe*), **Franz.** Composer, conductor; born Chemnitz, Ger., Jan. 17, 1864. Composed a symphony, orchestral works, cantatas, songs, etc. Lives Chemnitz.

Mayseder (*My-say-der*), **Joseph.** Violinist, composer; born Vienna, Oct. 26, 1789; died there, Nov. 21, 1863.

Mazas (*Mah-zas*), **Jacques Féréol.** Violinist, composer; born Béziers, France, Sept. 23, 1782; died there, 1849. Wrote excellent études for violin.

Mazzinghi (*Mat-zin-ghee*), **Joseph.** Composer; born London, Dec. 25, 1765; died Bath, Eng., Jan. 15, 1844. Composed operas, music to plays, glees, etc.

Mead, Olive. Violinist; born Cambridge, Mass., Nov. 22, 1874. Organized Olive Mead String Quartet. Lives New York.

Medtner, Nicholas. Composer, pianist; born Moscow, Rus., Dec. 24, 1879. Orchestral and piano composer. Lives Moscow.

Mees, Arthur. Conductor; born Columbus, O., Feb. 13, 1850. Conductor Worcester, Mass., Festival. Lives New York.

Mehlig (*May-lig*), **Anna.** Pianist; born Stuttgart, Ger., Jul. 11, 1843. Lives Antwerp, Bel.

Méhul (*May-ill*), **Étienne Nicholas.** Composer; born Givet, France, Jun. 22, 1763; died Paris, Oct. 18, 1817. At eleven years of age was organist of his native place. His principal work is his *Joseph.* He also wrote, among other operas, *Le Jeune Henri,* the clever overture of which still figures in concert programs.

Meinardus (*My-nar-doos*), **Ludwig.** Composer, writer; born Hooksiel, Ger., Sept. 17, 1827; died Bielefeld, Ger., Jul. 10, 1896. Oratorio composer.

Melartin, Erik. Composer; born Kexholm, Fin., Feb. 7, 1875. Composed symphonies, chamber music, many songs, etc. Conservatory, Helsingfors, Fin.

Melba (really Mitchell; name derived from Melbourne, her birthplace), **Nellie.** Soprano; born Melbourne, Australia, May 19, 1861 (1859). Distinguished opera singer. Lives Paris.

Melcer, Henryk. Composer; born Kalisch, Pol., Sept. 21, 1869. Composed piano concertos, chamber works, the operas *Maria, Laodamia,* etc. Warsaw Conservatory.

Mellon, Alfred. Violinist, conductor; born London, Apr. 17, 1821; died London, Mar. 27, 1867.

Meltzer, Charles Henry. Writer; born London, 1852. Music critic and dramatic writer, New York.

Mendelssohn, Arnold. Composer; born Ratibor, Boh., Dec. 26, 1855. Composed the operas *Elsi, Der Bärenhäuter,* and *Die Minneburg,* also many cantatas (*Pandora,* etc.). Grand-nephew of Félix Mendelssohn.

Mendelssohn-Bartholdy, Félix. Composer; born Hamburg, Ger., Feb. 3, 1809; died Leipzig, Nov. 14, 1847. Son of a banker and grandson of the Jewish philosopher, Moses Mendelssohn. Early showed a great talent for music, which was carefully cultivated from the outset. In 1833, already possessed of a European reputation, was appointed musical director at Düsseldorf. Two years later went to Leipzig as conductor of the Gewandhaus concerts. Between 1835 and 1841 he produced his piano concerto in D minor, the *42nd* and *114th Psalms,* string quartet in E minor, overture to *Ruy Blas,* trio in D minor, and the *Hymn of Praise.* Between 1841 and 1847 he wrote *St. Paul, Walpurgis Night, Elijah, Christus,* the C minor trio, and many other works. Great as are his oratorios *St. Paul* and *Elijah,* the characteristic genius of Mendelssohn finds perhaps the most perfect expression in the *Midsummer Night's Dream* music, the concert overture *The Hebrides* and the *Scotch Symphony.*

Mengelberg (*Meng-el-bairg*), **Josef Willem.** Conductor; born Utrecht, Hol., Mar. 28, 1871. Conductor Concertgebouw Orchestra, Amsterdam, Hol.

Mengewein (*Meng-eh-vine*), **Karl.** Composer; born Zaunroda, Ger., Sept. 9, 1852; died near Berlin, Apr., 1908. Composed *singspiele,* cantatas, etc.

Menter, Sophie. Pianist; born Munich, Ger., Jul. 29, 1846. Lives in the Tyrol, Aus.

Mercadante, Francesco Saverio. Composer; born Altamura, Italy, Jul. 17, 1795; died Naples, Italy, Dec. 17, 1870. Composed operas in the Rossinian style; also much church music, several symphonies, etc. In 1840 he succeeded Zingarelli as director of the Royal Conservatory at Naples. In 1862 he became totally blind.

Merikanto, Oskar. Organist, composer; born Helsingfors, Fin., Aug. 5, 1868. Organ virtuoso. Composed the opera *The Maid of Pohja,* etc. Lives Helsingfors.

Merkel (*Mair-kel*). **Gustav.** Organist, composer; born Oberoderwitz, Ger., Nov. 12, 1827; died Dresden, Ger., Oct. 30, 1885.

Mertens, Joseph. Composer; born Antwerp, Bel., Feb. 17, 1834; died Brussels, Bel., 1901. Composed several Flemish operas.

Merulo (*Mer'-oo-lo*), **Claudio.** Organist, composer; born Correggio, Italy, Apr. 8, 1533; died Parma, Italy, May 4, 1604. Wrote madrigals and organ pieces.

Merz (*Mairts*), **Karl.** Teacher; born Bensheim, Ger., Sept. 10, 1836; died Wooster, O., Jan. 30, 1890.

Méssager (*Mes-sah-zha*), **André.** Conductor, composer; born Montluçon, France, Dec. 30, 1853. Conductor Paris Conservatoire Concerts.

Mestdagh, Karel. Composer; born Bruges, Bel., Oct. 22, 1850. Composed orchestral works.

Metzdorff, Richard. Composer; born Danzig, Ger., Jun. 28, 1844. Composed symphonies, operas, etc. Lives Berlin.

Meyer, Leopold von. Pianist; born near Vienna, Dec. 20, 1816; died Dresden, Ger., Mar. 5, 1883.

Meyerbeer, Giacomo. Composer; born Berlin, Sept. 5, 1791; died Paris, May 2, 1864. Displayed musical talent at a very early age, particularly as a pianist. His ruling ambition, however, was to become a composer. A pupil of the Abbé Vogler he wrote a number of works which, excellent in their way, were marred by their extreme pedantry. Coming under the influence of Rossini Meyerbeer forsook the methods of Vogler for the more attractive style of the Italians and wrote several successful operas in the Italian style. In later years he again changed his style of writing, and with Scribe as his librettist produced the series of grand operas *Robert le Diable, Les Huguenots, Le Prophête, L'Étoile du Nord, Dinorah,* and *l'Africaine,* upon which his fame as a composer mainly depend.

Meyer-Helmund, Erik. Composer; born Petrograd, Mar. 25, 1861. Composed operas, songs, etc.

Meyer-Olbersleben, Max. Composer, teacher; born Olbersleben, Ger., Mar. 5, 1850. Würzburg, Ger., Conservatory.

Mielck (*Meelk*), **Ernest.** Composer; born Viborg, Fin., Oct. 24, 1877; died Locarno, Italy, Oct. 22, 1899. Composed for orchestra.

Mignard (*Min-yar*), **Alexander.** Composer; born Warsaw, Pol., Aug. 13, 1852. Opera and orchestral composer. Lives Moscow, Rus.

Mikorey, Franz. Composer; born Munich, Ger., Jun. 3, 1873. Composed the opera *King of Samarcand,* a concerto, etc. Lives Dessau, Ger.

Millard, Harrison. Composer; born Boston, Nov. 27, 1830; died Sept. 10, 1895. Composed church music, etc.

Millet, Luis. Conductor, composer; born Barcelona, Spain, Apr. 18, 1867. Orchestral composer. Lives Barcelona.

Milligen, Simon van. Composer, music critic; born Rotterdam, Hol., 1849. Opera composer, *Brinio,* etc. Lives Amsterdam, Hol.

Mills, Sebastian B. Pianist, teacher; born Cirencester, Eng., Mar. 13, 1838; died Wiesbaden, Ger., Dec. 21, 1898. Active as teacher in New York for a number of years.

Mincus, Ludwig. Violinist, composer; born Vienna, 1827. Ballet composer, partly with Délibes. Lived at Petrograd.

Missa, Edmond Jean Louis. Composer; born Rheims, France, Jun. 12, 1861. Opera composer. Lives Paris.

Mlynarski (*Mlin-ars-ki*), **Emil.** Conductor, composer; born Wirballen, Pol., Jul. 18, 1870. Composed violin works. Lives Kovno, Pol.

Mohr. (1) **Hermann.** Composer, teacher; born Nienstadt, Ger., Oct. 9, 1830; died Philadelphia, May 26, 1896. Composed choruses for men's voices, chamber works, etc. (2) **Adolf.** Composer; born Munich, Ger., Sept. 23, 1841. Composed operas, *Die Lorelei,* etc.

Molique (*Mo-leek*), **Wilhelm Bernhard.** Violinist, composer; born Nuremberg, Ger., Oct. 7, 1802; died Kannstatt, Ger., May 10, 1869. Wrote violin concertos, string quartets, a symphony, masses, and an oratorio, *Abraham.*

Mollenhauer, Emil. Violinist, conductor; born Brooklyn, N. Y., Sept. 4, 1855. Conductor Handel and Haydn Society, Boston.

Molloy, James Lyman. Composer; born Cornlore, Ire., 1837; died Wooleys, Eng., Feb. 4, 1909. A popular song writer.

Moniuszko, Stanislaus. Composer; born Ubil, Rus., May 5, 1820; died Warsaw, Pol., Jun. 4, 1872. Prolific composer of operas, cantatas, etc.

Monsigny (*Mong-seen-ye*), **Pierre Alexandre.** Composer; born Fauquembergue, France, Oct. 17, 1729; died Paris, Jan. 14, 1817. Wrote operas and ballets.

Montemezzi (*Mon-te-met-zee*), **Italo.** Composer; born Verona, Italy, 1875. Composed the operas *Gallurese, Hellera, The Love of Three Kings,* and *La Princesse Lointaine.*

Monteverde (*Mon-te-vair-de*), **Claudio.** Composer; born Cremona, Italy (baptized May 18), 1567; died Venice, Nov. 29, 1643. Inventor of the free style of composition and pioneer in the path that led to the modern opera. He was the first to use unprepared dissonances. His improvement of the orchestra gained for him the title of "the father of instrumentation." His innovations were successfully employed in his operas *Ariana* and *Orfeo* and in later works. He wrote much sacred music the greater part of which is lost. His influence on other composers of his own day was marked and the results of his work have been lasting.

Moór, Emanuel. Composer; born Hungary about 1862. Composed orchestral and chamber music.

Moore, Thomas. Composer; born Dublin, Ire., May 28, 1779; died Devizes, Eng., Feb. 25, 1852. Wrote some of the airs in his *Irish Melodies*, the *Canadian Boat Song*, the pretty little three-part glee, *The Watchman*, etc.

Morales, Olallo. Composer, conductor; born Almeria, Spain, Oct. 13, 1874. Composed orchestral works. Conservatory, Stockholm, Swed.

Morgan. (1) **George Washbourne.** Organist; born Gloucester, Eng., Apr. 9, 1822; died Tacoma, Wash., Jul., 1892. Prominent in New York for many years. (2) **John Paul.** Organist; born Oberlin, O., Feb. 13, 1841; died Oakland, Cal., Jan., 1879. Composed sacred works. (3) **Maud.** Harpist; born New York, Nov. 22, 1864. Daughter of G. W. Lives New York.

Morlacchi (*Mor-lah-kee*), **Francesco.** Composer; born Perugia, Italy, Jun. 16, 1784; died Innsbruck, Aus., Oct. 28, 1841. Composed operas, oratorios, etc., of unusual interest.

Morley, Thomas. Composer; born London, 1557 (1558); died there about 1602. Did much for the development of vocal music in England.

Mornington, Garret Wellesley, Lord. Composer; born Dangan, Ire., July 19, 1735; died London, May 22, 1781. Wrote church music, glees, madrigals, etc. Father of the Duke of Wellington.

Morse, Charles Henry. Organist, teacher; born Bradford, Mass., Jan. 5, 1853. Professor of Music, Dartmouth College, for a number of years.

Mortelmans, Lodewik. Composer; born Antwerp, Bel., Feb. 5, 1868. Composed a *Germania* symphony, etc.

Moscheles (*Mosh-e-les*), **Ignaz.** Pianist, composer; born Prague, Boh., May 30, 1794; died Leipzig, Ger., Mar. 10, 1870. A pupil of Albrechtsberger and Salieri. Made successful tours on the Continent, and from 1821 to 1846 lived in London where he won his greatest fame. His numerous compositions include a variety of instrumental works among which are many valuable studies.

Mosenthal (*Mo-zen-tahl*), **Joseph.** Organist, composer; born Kassel, Ger., Nov. 30, 1834; died New York, Jan. 6, 1896. Composed church music.

Moszkowski (*Mosh-kof-ski*), **Moritz.** Pianist, composer; born Breslau, Ger., Aug. 23, 1854. Among his works are a symphonic poem *Jeanne d'Arc*, an opera *Boabdil*, piano compositions, songs, etc. Lives Paris.

Mottl, Felix. Conductor; born Unter-St. Veit, Aus., Aug. 24, 1856; died Munich, Ger., Jul. 3, 1911.

Mouton (*Moo-tong*), **Jean.** Contrapuntal composer, early sixteenth century.

Mozart (*Mo-tsart*). (1) **Leopold.** Composer, violinist; born Augsburg, Aus., Nov. 14, 1719; died Salzburg, Aus., May 28, 1787. Father of Wolfgang Amadeus Mozart. Wrote church music, oratorios, and operas. He also wrote a *Violin School* which went through many editions in various languages. (2) **Maria Anna.** Pianist; born Salzburg, Aus., Jul. 30, 1751; died there, Oct. 29, 1829. Daughter of Leopold Mozart. With her brother she was taken on tour through Europe as a musical prodigy. (3) **Wolfgang Amadeus.** Composer, pianist; born Salzburg, Aus., Jan. 27, 1756; died Vienna, Dec. 5, 1791. In 1768 was commissioned by the Emperor Joseph II to write a comic opera, *La Finta Semplice*. Wrote *Idomeneo* in 1781, *Die Entführung aus dem Serail* in 1782, and in 1786 *Figaro*, the intervening years witnessing the production of many piano concertos, sonatas, quartets, etc. During the five years between 1786 and his death Mozart poured out a marvellous flood of masterpieces, *Don Giovanni, Magic Flute, Cosi fan tutte, Clemenza di Tito*; the three great symphonies in E flat major, G minor, and C major (*Jupiter*, the *Requiem*), and a great body of music of all kinds. During his life of thirty-six years Mozart is known to have written at least 626 works, among which are 22 masses, 17 organ sonatas, 40 offertories, 10 cantatas, 23 operas, 22 sonatas for the piano, 45 sonatas for the piano and violin, 49 symphonies, and 55 concertos, besides quartets, trios, songs, etc. All this was accomplished by a busy teacher and virtuoso.

Mraczek (*Mrat-chek*), **Joseph Gustav.** Composer; born Brünn, Aus., Mar. 12, 1878. Composed the opera *The Dream*, the symphonic poem *Max und Moritz*, etc. Lives Brünn.

Muck (*Mook*), **Karl.** Conductor; born Darmstadt, Ger., Oct. 22, 1859. Conductor Boston Symphony Orchestra for a number of years.

Mugellini (*Moo-jel-lee-nee*), **Bruno.** Pianist, composer; born Piacenza, Italy, Dec. 24, 1871; died Bologna, Italy, Jan. 15, 1912. Orchestral and chamber music composer.

Müller (*Mil-ler*). (1) **Carl C.** Composer, teacher; born Meiningen, Ger., Jul. 3, 1831; died New York, Jun. 4, 1914. (2) **Karl Wilhelm Ernst.** Organist, composer; born Leipzig, Ger., Aug. 2, 1866. Composed principally vocal works.

Muris, Jean de. Writer on music in early fourteenth century. Lived in Paris.

Murska (*Moorska*), **Ilma de.** Soprano; born Croatia, Aus., 1836; died Munich, Ger., Jan. 16, 1889. Opera singer.

Mussorgsky (Moussorgsky), **Modest.** Composer; born Karev, Rus., Mar. 28, 1839; died Petrograd, Mar. 28, 1881. Composed orchestral works, piano pieces, songs, the opera *Boris Godunov*, and *Khovantschina*, etc., all marked by crude strength. With Balakirev, Borodin, Cui, and Rimsky-Korsakov he helped to create a national Russian school.

Mysliweczek (*Mis-leh-veh-chek*), **Josef.** Composer; born near Prague, Boh., Mar. 9, 1737; died Rome, Feb. 4, 1781. Wrote orchestra and chamber music.

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Nachez, Tivadar. Composer, violinist; born Pesth, Hun., May 1, 1859. Lives London.

Nägeli (*Nay-gel-lee*), **Johann Georg.** Composer, writer; born near Zürich, Switz., May 27, 1773; died there, Dec. 26, 1836.

Nanini (*Na-nee-nee*), **Giovanni.** Composer; born Vallerano, Italy, about 1540; died Rome, Mar. 11, 1607.

Napravnik, Eduard. Composer, conductor; born Bejst, Boh., Aug. 24, 1839. Composed operas, overtures, chamber works, etc. Lives Petrograd.

Nardini (*Nar-dee-nee*), **Pietro.** Violinist, composer; born Fibiana, Italy, 1722; died Florence, Italy, May 7, 1793.

Naumann (*Nou-man*), **Emil.** Writer, historian; born Berlin, Sept. 8, 1827; died Dresden, Ger., Jun. 23, 1888. Wrote a *History of Music*.

Navratil (*Nav-rah-teel*), **Karl.** Composer; born Prague, Boh., Apr. 24, 1867; died Vienna, Apr. 6, 1914. Composed a symphony, piano and violin concertos, symphonic poems, the opera *Salammbo,* etc.

Nebelong (*Nay-be-long*), **Johann Hendrik.** Organist, composer; born Copenhagen, Den., Nov. 9, 1847. Virtuoso player. Lives Copenhagen.

Nedbal, Oskar. Violinist, conductor, composer; born Tábor, Boh., Mar. 26, 1874. Composed orchestral works. Lives Vienna.

Neefe (*Nay-feh*), **Christian Gottlob.** Organist; born Chemnitz, Ger., Feb. 5, 1748; died Dessau, Ger., Jan. 26, 1798. Teacher of Beethoven.

Neff, Fritz. Composer; born Durlach, Ger., Nov. 20, 1873; died Munich, Oct. 3, 1904. Composed for chorus and orchestra.

Neidlinger (*Nide-ling-er*), **William H.** Organist, teacher of singing, composer; born Brooklyn, N. Y., Jul. 20, 1863. Composed songs, cantatas, church music. Lives East Orange, N. J.

Neitzel (*Nite-zel*), **Otto.** Composer, author; born Falkenberg, Ger., July 6, 1852. Composed operas and instrumental pieces. Lives Cologne, Ger.

Neri (*Nay-ree*), **Filippo.** Composer; born Florence, Italy, Jul. 21, 1515; died Rome, May 26, 1595. A priest in whose oratory the sacred music developed into oratorio.

Neruda, Wilma, known as **Normann-Neruda.** Violinist; born Brünn, Aus., Mar. 29, 1839; died Berlin, Apr. 15, 1911. In 1864 married Ludwig Normann. In 1888 married Sir Charles Hallé. Made many concert tours throughout Europe, and visited Australia and the United States (1889).

Nessler, Victor. Composer; born Baldenheim, Alsace, Jan. 28, 1841; died Strassburg, Alsace, May 28, 1890. Among his operas are *The Ratcatcher of Hameln, The Trumpeter of Säkkingen,* the latter a great favorite.

Nestler, Julius. Composer; born Grumbach, Ger., Dec. 3, 1851. Composed sacred works, etc. Lives Leipzig, Ger.

Nesvera, Joseph. Composer; born Proskoles, Boh., Oct. 24, 1842. Composed symphonies, suites, and many smaller works.

Neuendorff (*Noy-en-dorf*), **Adolf.** Conductor; born Hamburg, Ger., Jun. 13, 1843; died New York, Dec. 4, 1897.

Neukomm (*Noy-kom*), **Sigismund.** Composer; born Salzburg, Aus., Jun. 10, 1778; died Paris, Apr. 3, 1858. A pupil of Haydn. His compositions number several hundred and include the oratorios *Mount Sinai* and *David.*

Neupert (*Noy-pert*), **Edmund.** Pianist, composer; born Christiania, Nor., Apr. 1, 1842; died New York, Jun. 22, 1888. Wrote excellent études and concert pieces.

Neuville (*Nuh-vil*), **Valentin.** Composer; born Rexpoede, Bel., 1863. Composed symphonies, chamber music, and several operas. Lives Lyons, France.

Nevada (really Wixom), **Emma.** Soprano; born near Nevada City, Cal., 1862. Successful opera singer in U. S. and Europe.

Neve (*Na-veh*), **Paul de.** Composer; born Steglitz, Ger., Jan. 24, 1881. Composed the operas *Harald* and *Inge.* Lives Berlin.

Nevin. (1) **Arthur Finley.** Composer; born Edgewater, Pa., Apr. 27, 1871. Composed the opera *Poïa,* on an Indian subject, suites, etc. Brother of (2). (2) **Ethelbert.** Composer; born Edgeworth, Pa., Nov. 25, 1862; died New Haven, Conn., Feb. 17, 1901. Studied in this country and in Europe. His piano pieces and songs show much originality and fine artistic taste. (3) **George Balch.** Composer; born Shippensburg, Pa., Mar. 15, 1859. Composed sacred and secular vocal music. Lives Easton, Pa.

Newman, Ernest. Writer; born Liverpool, Eng., Nov. 30, 1869. Lives Birmingham, Eng.

Nicholl, Horace Wadham. Organist, composer; born Tipton, Eng., Mar. 17, 1848. Composed symphonies, a suite, symphonic poems, fantasias, organ music, etc.

Nicodé (*Nee-ko-day*), Jean Louis. Pianist, composer; born Jerczik, Ger., Aug. 12, 1853. Known by his symphonic poems, often with voices.

Nicolai, Otto. Composer; born Königsberg, Ger., Jun. 9, 1810; died Berlin, Apr. 11, 1849. Wrote church music and operas. Survives as the composer of *The Merry Wives of Windsor.*

Nicolau, Antonio. Conductor, composer; born Barcelona, Spain, Jun. 8, 1858. Opera and orchestral composer. Barcelona Conservatory.

Nicole, Louis. Composer; born Geneva, Switz., Feb. 25, 1863. Composed a symphonic poem, etc. Lives London.

Nicolini (*Nik-o-lee-nee*), **Ernest.** Tenor; born St. Malo, France, Feb. 23, 1834; died Pau, France, Jan. 19, 1898.

Niecks (*Neeks*), **Frederick.** Writer; born Düsseldorf, Ger., Mar. 3, 1845. Dean of the faculty of music in Edinburgh University. His works include a *Dictionary of Musical Terms,* a *History of Programme Music,* and *Chopin as Man and Musician.* Lives at Edinburgh.

Niédermeyer (*Nee-ay-der-may-er*), **Louis.** Composer, teacher; born Nyon, Switz., Apr. 27, 1802; died Paris, Mar. 13, 1861. Founded a school of music at Paris.

Nielsen (*Neel-sen*). (1) **Carl.** Composer; born Nörre-Lyndelse, Den., Jun. 9, 1864. Notable composer of symphonies. Lives Copenhagen, Den. (2) **Ludolf.** Composer; born Nörre-Tvede, Zeeland, Jan. 29, 1876. Composed the opera *Mascarade.* Lives Copenhagen, Den.

Nikisch, Arthur. Conductor; born Szent Miklos, Hun., Oct. 12, 1855. Lives Leipzig, Ger.

Nilsson, Christine. Soprano; born near Wexio, Swed., Aug. 20, 1843. Played the violin and the flute at fairs and markets. Made her first appearance in opera as Violetta in Verdi's *Traviata* in 1864. Her career was highly successful. Lives Paris.

Nodermann, Presben. Composer; born Hjörring, Den., Jan. 11, 1867. Composed the opera *King Magnus.* Lives Lund, Swed.

Nohl, Karl F. L. Writer; born Iserlohn, Ger., Dec. 5, 1831; died Heidelberg, Ger., Dec. 15, 1885. Wrote a history of music and biographical works.

Nordica, Lillian. Soprano; born Farmington, Me., May 12, 1859; died Batavia, Java, May 10, 1914. Studied at the New England Conservatory, Boston. For many years she ranked among the leading artists of the world, being especially distinguished in Wagnerian rôles.

Nordqvist, Johann Conrad. Conductor; born Venersborg, Swed., Apr. 11, 1840. Orchestral composer.

Nordraak, Rikard. Composer; born Christiania, Nor., Jun. 12, 1842; died Berlin, Mar. 20, 1876. Influenced Grieg toward nationalism; composed songs, incidental music, etc.

Noren, Heinrich Gottlieb. Violinist, composer; born Graz, Aus., Jan. 6, 1861. Orchestral composer. Lives Berlin.

Norris, Homer A. Organist, composer, theorist; born Wayne, Me., Oct. 4, 1860. Author of harmony text-books.

Noskowski (*Nos-koff-ski*), **Sigismund.** Composer; born Warsaw, Pol., May 2, 1848; died Aug., 1909. Composed operas, symphonies, symphonic poems, chamber music, etc.

Nottebohm, Martin Gustav. Writer; born Lüdenscheid, Ger., Nov. 12, 1817; died Graz, Aus., Oct. 29, 1882.

Nouguès (*Noo-ghes*), **Jean.** Composer; born Bordeaux, France, 1876. Composed operas, *Thamyris, Yannha, Quo Vadis,* etc. Lives Paris.

Nourrit (*Noo-ree*), **Adolphe.** Tenor; born Paris, Mar. 3, 1802; died Naples, Mar. 8, 1839. Famous opera singer.

Novacek (*No-va-chek*), **Ottokar.** Violinist, composer; born Fehertemplom, Hun., May 13, 1866; died New York, Mar. 3, 1900. Composed chamber music, orchestral works, etc.

Novak, Viteslav. Composer; born Kamenitz, Boh., Dec. 5, 1870. Orchestral composer. Lives Prague, Boh.

Novello. (1) **Clara A.** Soprano; born London, Jun. 10, 1818; died Rome, 1908. (2) **Vincent.** Composer; born London, Sept. 16, 1781; died Nice, France, Oct. 9, 1861. One of the founders of the London Philharmonic Society and of the music publishing house of Novello & Co., London (1811).

Novoviejski (*No-vo-vyes-ki*), **Felix.** Composer; born Wartenburg, Feb. 7, 1877. Composed symphonies, etc. Lives Cracow, Aus.

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Oakeley, Sir Herbert Stanley. Composer, organist; born Ealing, Eng., Jul. 20, 1830; died Edinburgh, Scot., Oct. 26, 1903. Composer to Queen Victoria who knighted him in 1876. Wrote a cathedral service, anthems, the cantata *Jubilee Lyric,* songs, piano compositions, an organ sonata, orchestral music, etc.

Oberleithner (*O-ber-lite-ner*), **Max von.** Composer; born Mährisch-Schönberg, Boh., Jul. 11, 1868. Composed the operas *Released, Gitana, Aphrodite,* etc.

Oberthür (*O-ber-teer*), **Karl.** Harpist; born Munich, Ger., Mar. 4, 1819; died London, 1905.

O'Carolan, Turloch. Singer; born Newtown, Ire., 1670; died Alderford, Ire., Mar. 25, 1738. One of the last and greatest of the Irish bards. Composed songs, etc.

Ochs (*Ox*). (1) **Traugott.** Pianist, composer; born Altenfeld, Ger., Oct. 19, 1854. Lives Berlin. (2) **Siegfried.** Conductor, composer; born Frankfort, Ger., Apr. 19, 1858. Famous choral conductor. Lives Berlin.

Odington, Walter. Writer; born England, about 1250; died about 1316. Inventor of measured notes. A monk.

Oelsner (*Els-ner*), **Bruno.** Composer; born Neudorf, Ger., Jul. 29, 1861. Composed operas, cantatas, songs. Lives Darmstadt, Ger.

Oesten (*Ays-ten*), **Theodor.** Pianist, composer; born Berlin, Dec. 31, 1813; died there, Mar. 16, 1870.

Offenbach, Jacques. Composer; born Cologne, Ger., Jun. 21, 1819; died Paris, Oct. 5, 1880. Wrote a number of exceedingly clever comic operas, *La Fille du Tambour-Major, Orphée aux Enfers, La Belle Hélène,* etc., and one fine opera of serious type, *Les Contes d'Hoffmann.*

Okeghem, Jean de. Composer; born Termonde, Bel., about 1430; died Tours, France, 1496. Contrapuntal composer.

Oldberg, Arne. Composer, pianist; born Youngstown, O., Jul. 12, 1874. Composed symphonies, overtures, and shorter works. Northwestern University, Evanston, Ill.

O'Leary, Arthur. Pianist; born Tralee, Ire., Mar. 15, 1834.

Olitzka, Rosa. Contralto; born Berlin, Ger., Sept. 6, 1873. Opera singer.

Oliver, Henry Kemble. Composer; born Beverly, Mass., Nov. 24, 1800; died Boston, Aug. 10, 1885. Hymn composer.

Ollone, Max d'. Composer; born Besançon, France, Jun. 13, 1875. Composed operas, chamber music, etc.

Olsen, Ole. Composer, conductor; born Hammerfest, Nor., Jul. 5, 1850. Composed a symphony, symphonic poems, *Asgardsreien,* etc., the opera *Stig Hvide,* an oratorio, etc. Lives Stockholm, Swed.

Ondricek (*On-dri-chek*), **Franz.** Violinist; born Prague, Boh., Apr. 29, 1859. Lives Vienna.

O'Neill, Norman. Composer; born London, Mar. 14, 1875. Orchestral composer. Lives London.

Onslow, George. Composer; born Clermont-Ferrand, France, Jul. 27, 1784; died there, Oct. 3, 1852. Wrote operas, symphonies, chamber music, etc. His best work is in the latter style.

Opienski, Heinrich. Composer; born Cracow, Aus., Jan. 13, 1870. Composed the opera *Maria,* etc. Lives Warsaw, Pol.

Orefice. See Dell Orefice.

Ornstein, Leo. Pianist, composer; born Krementchouk, Rus., Dec. 11, 1895(94). Composed orchestral, chamber, and piano music in advanced modern style. Lives New York.

Orth (*Ort*). (1) **John.** Pianist, composer; born near Annweiler, Ger., Dec. 2, 1850. Lived in U. S. since a child. Pupil of Liszt. Lives Boston. (2) **Lizette E.** Composer; died Boston, Aug. 14, 1913. Composed many teaching pieces for piano, songs, operettas for children. Wife of (1).

Osborne, George Alexander. Pianist, teacher; born Limerick, Ire., Sept. 24, 1806; died London, Nov. 16, 1893.

Osgood, George L. Composer, teacher; born Chelsea, Mass., Apr. 3, 1844. Composed songs and part-songs. Lives England.

Osterzee, Cornelia van. Composer; born Batavia, Java, Aug. 16, 1863. Orchestral composer.

Ostrcil (*Ostr-chil*), **Ottokar.** Composer; born Prague, Boh., Feb. 25, 1879. Czech opera composer. Lives Prague.

Otterstroem (*Ot-ter-straym*), **Thorvald.** Composer; born Copenhagen, Den., Jul. 17, 1868. Composed chamber music, etc. Lives Chicago.

Otto, Ernst Julius. Composer; born Königstein, Ger., Sept. 1, 1804; died Dresden, Ger., Mar. 5, 1877.

Ouseley, Sir Frederick Arthur Gore. Organist, composer, theorist; born London, Aug. 12, 1825; died Hereford, Eng., Apr. 6, 1889. Wrote a large amount of church music, two oratorios, *Hagar* and *St. Polycarp,* treatises on harmony, counterpoint and other subjects.

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Pache, Johannes. Composer; born Bischofswerda, Ger., Dec. 9, 1857; died Limbach, Ger., Dec. 24, 1897. Composed choruses for men's voices.

Pachmann, Vladimir de. Pianist; born Odessa, Rus., Jul. 27, 1848. Great Chopin player. Toured Europe and America with great sucess.

Pachulski (*Pak-hool-ski*), **Henry.** Composer; born Lasa, Rus., Oct. 16, 1859. Orchestral and piano composer. Lives Moscow, Rus.

Pacini (*Pah-chee-nee*), **Giovanni.** Composer; born Catania, Italy, Feb. 17, 1796; died Pescia, Italy, Dec. 6, 1867.

Pacius (*Pah-che-oos*), **Fredrik.** Violinist, composer; born Hamburg, Ger., Mar. 19, 1809; died Helsingfors, Fin., Jan. 9, 1891. Composed operas, choruses, etc.

Paderewski, Ignaz Jan. Pianist, composer; born Kurilowka, Pol., Nov. 18, 1860. One of the greatest pianists that the world has seen. His compositions are chiefly for the piano, except his opera *Manru* and a concerto. First prime minister of the Polish republic.

Paër (*Pah-air*), **Ferdinando.** Composer; born Parma, Italy, Jun. 1, 1771; died Paris, May 3, 1839. Composed forty-three operas. Was court composer to Napoleon (1807) and director of the Italian opera in Paris, 1812-1827.

Paganini, Nicolo. Violinist, composer; born Genoa, Italy, Oct. 27, 1782; died Nice, France, May 27, 1840. In 1828 he made a concert tour through Europe everywhere creating an unparalleled impression. His immense command of the resources of his instrument, combined with a very remarkable appearance and manner and an inherent love of secrecy and mystery, caused many to regard him as a species of goblin or demon, and books might be filled with the uncanny traditions which have gathered round the memory of this wonderful man. He left a number of compositions for the violin, full of tremendous technical difficulties.

Page, Nathaniel Clifford. Composer; born San Francisco, Cal., Oct. 26, 1866. Composed incidental music, songs, etc. Lives New York.

Paine, John Knowles. Organist, composer; born Portland, Me., Jan. 9, 1839; died Cambridge, Mass., Apr. 25, 1906. Distinguished American musician. Studied in Berlin, gave organ concerts there and in American cities, and was organist of the West Church, Boston. In 1862 he became teacher of music at Harvard and organist of Appleton Chapel there. Among his works are the oratorios *St. Peter,* cantatas, a mass, two symphonies, two symphonic poems, overtures, music to *Oedipus,* chamber music, organ and piano pieces, and songs.

Paisiello (*Pah-ees-yello*), **Giovanni.** Composer; born Taranto, Italy, May 9, 1741; died Naples, Italy, Jun. 3, 1816. Composed operas for Naples and Petrograd.

Paladilhe (*Pal-a-dee-ye*), **Émile.** Composer; born Montpellier, France, Jun. 3, 1844. Composed operas and orchestral works. Lives Paris.

Palestrina (*Pal-es-tree-na*), **Giovanni Pierluigi da.** Composer; born Palestrina, Italy, 1526; died Rome, Feb. 2, 1594. Was a singer in the Pontifical Chapel in the time of Pope Julius III and afterward became composer to the chapel. From 1571 until his death he was chapel master of St. Peter's. He is held in reverence as one of the greatest masters in the old contrapuntal style. He has been called "Prince of Music." Many of his severely grand church compositions are still performed in Rome.

Palmer, Horatio R. Composer, conductor; born Sherburne, N. Y., Apr. 26, 1834; died Nov., 1907.

Palmgren, Selim. Pianist, composer; born Björneborg, Fin., Feb. 16, 1878. Piano and song composer. Lives Helsingfors, Fin.

Pals, Leopold van der. Composer; born Petrograd, Jul. 5, 1884. Composed for orchestra, chamber music, and violin.

Panizza (*Pah-nit-za*), **Ettore.** Composer, conductor; born Buenos Ayres, Argen., Aug. 12, 1875. Opera composer, *Aurora,* etc. Lives London.

Panofka, H. Teacher of singing, composer; born Breslau, Ger., Oct. 3, 1807; died Florence, Italy, Nov. 18, 1887. Composed for voice and violin.

Panseron, A. Teacher of singing, composer; born Paris, Apr. 26, 1796; died there, Jul. 29, 1859. Wrote vocal studies.

Panzner, Karl. Conductor; born Teplitz, Boh., Mar. 2, 1866. Lives Düsseldorf, Ger.

Papini, Guido. Violinist; born Camagiore, Italy, Aug. 1, 1847; died London, Oct. 3, 1912.

Papperitz, Benjamin Robert. Organist, composer; born Pirna, Ger., Dec. 4, 1826; died Leipzig, Ger., Sept. 29, 1903. Composed for organ and choir.

Pâque (*Pahk*), **Desiré.** Pianist, teacher; born Liége, Bel., May 21, 1867. Composed symphonies, overtures, chamber music, the opera *Vaima,* etc. Lives Geneva, Switz.

Paradis, Maria Teresa von. Composer; born Vienna, May 15, 1759; died there, Feb. 1, 1824. Pianist and opera composer, although blind from her fifth year.

Paradisi (Paradies), **Pietro Domenico.** Composer; born Naples, Italy, 1710; died Venice, Italy, 1792.

Parepa-Rosa, Euphrosyne. Soprano; born Edinburgh, Scot., May 7, 1836; died London, Jan. 21, 1874. Her voice was remarkable for strength and sympathetic quality. Its compass was two and one-half octaves. She married Carl Rosa.

Parish-Alvars, Elias. Harpist, composer; born Teignmouth, Eng., Feb. 28, 1810; died Vienna, Jan. 25, 1849.

Parker. (1) **Horatio.** Composer; born Auburndale, Mass., Sept. 15, 1863. Studied at Boston under Chadwick and others, and afterward at Munich. In 1894 he became professor of music at Yale University. His works include the fine oratorio *Hora Novissima,* cantatas, choruses, orchestral music, anthems, songs. His opera *Mona,* on a poetic subject of early Britain, was produced in New York. (2) **James C. D.** Organist, teacher, composer; born Boston, Jun. 2, 1828; died Brookline, Mass., Nov. 27, 1916. Wrote several cantatas.

Parlow, Kathleen. Violinist; born Calgary, Alberta, 1890. Pupil of Auer. Distinguished virtuoso.

Parratt, Sir Walter. Organist, composer; born Huddersfield, Eng., Feb. 10, 1841. Chief professor of the organ at the Royal College of Music, London.

Parry. (1) **Sir Charles Hubert Hastings.** Composer; born Bournemouth, Eng., Feb. 27, 1848. His works include an overture, *Guillem de Cabestanh,* a piano concerto, the choral works *Judith, Scenes from "Prometheus Unbound," Blest Pair of Sirens,* etc.; also symphonies, chamber music, songs, and piano pieces. He has also made several important contributions to musical literature, *Evolution of the Art of Music,* etc. Became director of the Royal College of Music in 1894, and was knighted in 1898. Lives Worthing, Eng. (2) **Joseph.** Composer; born Merthyr-Tydvil, Wales, May 21, 1841. Son of a laborer. Won a distinguished place among musicians by his compositions, operas, cantatas, overtures, etc.

Parsons, Albert Ross. Teacher, pianist; born Sandusky, O., Sept. 16, 1847. Author of books on piano playing. Lives New York.

Pasch, Oskar. Organist, composer; born Frankfort, Ger., Mar. 28, 1844. Composed a symphony, etc. Lives Berlin.

Pascucci (*Pas-coot-chee*), **Giovanni.** Composer; born Rome, Feb. 28, 1841. Operetta composer. Lives Rome.

Pasdeloup (*Pah-de-loo*), **Jules Étienne.** Conductor; born Paris, Sept. 15, 1819; died Fontainebleau, France, Aug. 13, 1887.

Pasmore, Henry Bickford. Organist, composer, teacher; born Jackson, Wis., Jun. 27, 1857. Composed a march, overture, masses, songs, etc. Lives San Francisco, Cal.

Pasta, Giuditta. Soprano; born Saronno, Italy, Apr. 9, 1798; died Lake Como, Italy, Apr. 1, 1865.

Patey, Janet Whytock. Contralto; born London, May 1, 1842; died Sheffield, Eng., Feb. 28, 1894. Oratorio and concert singer.

Paton, Mary Anne. Soprano; born Edinburgh, Scot., Oct., 1802; died Chapelthorpe, Eng., Jul. 21, 1864. Appeared in the first productions of Weber's *Freischütz* and *Oberon.* Married Lord William Pitt Lenox, and afterward Joseph Wood, a tenor.

Patti (*Pah-tee*). (1) **Adelina.** Soprano; born Madrid, Spain, Feb. 10, 1843. Daughter of Salvatore Patti, an Italian tenor. When very young came to U. S. with her parents. Appeared in New York in *Lucia di Lammermoor* with great success, and from that time went on for many years steadily increasing her reputation. Lives Craig-y-Nos, Wales. (2) **Carlotta.** Soprano; born Florence, Italy, 1840; died Paris, June 27, 1889. Coloratura virtuoso.

Pattison, John Nelson. Composer, pianist; born Niagara Falls, N. Y., Oct. 22, 1845; died July, 1905. Composed *Niagara* symphony for orchestra and band, and many piano pieces.

Pauer (*Pow-er*). (1) **Ernst.** Pianist, teacher, writer; born Vienna, Dec. 21, 1826; died Jugenheim, May 9, 1905. A pupil of Dirzka and W. A. Mozart, Jr., for piano, and of Lachner for composition. From 1852 resided in London. Edited the works of classical composers, wrote books on musical subjects, and composed operas, piano pieces, etc. (2) **Max.** Pianist; born London, Oct. 31, 1866. Director Stuttgart, Ger., Conservatory.

Paur (*Powr*). **Emil.** Conductor; born Czernowitz, Aus., Aug. 29, 1855. Lives Berlin.

Peace Albert Lister. Organist; born Huddersfield, Eng., Jan. 26, 1844; died Mar. 14, 1912. City organist, Liverpool, Eng.

Pearce, Charles William. Organist, composer; born Salisbury, Eng., Dec. 5, 1856. Lives London.

Pearsall, Robert Lucas de. Composer; born Clifton, Eng., Mar. 14, 1795; died Lake Constance, Aug. 5, 1856. Wrote a number of well-known madrigals and part-songs.

Pease, Alfred H. Pianist, composer; born Cleveland, O., May 6, 1838; died St. Louis, Mo., Jul. 13, 1882. Wrote songs and piano pieces.

Pedrell, Felipe. Composer; born Tortosa, Spain, Feb. 19, 1841. Wrote a number of historical works. Spanish opera and orchestral composer. Royal Conservatory, Madrid.

Pedrotti, Carlo. Composer; born Verona, Italy, Nov. 12, 1817; died there, Oct. 16, 1893. Opera composer.

Pembaur. (1) **Joseph.** Composer; born Innsbruck, Aus., May 23, 1848. Song and orchestral composer. Lives Innsbruck. (2) **Joseph, Jr.** Pianist; born Innsbruck, Aus., Apr. 20, 1875. Lives Leipzig, Ger. (3) **Karl.** Organist, conductor; born Innsbruck, Aus., Aug. 24, 1876. Composed a mass. Lives Dresden, Ger.

Penfield, Smith Newell. Organist, teacher, composer; born Oberlin, O., Apr. 4, 1837. Composed a string quintet, piano pieces, songs. Lives New York.

Peppercorn, Gertrude. Pianist; born West Horsley, Eng., Dec. 1, 1878. Pupil of Matthay

Pepusch, Johann Christoph. Organist, composer; born Berlin, 1667; died London, July 20, 1752.

Perabo, Ernst. Pianist, teacher; born Wiesbaden, Ger., Nov. 14, 1845. Lives Boston.

Perfall, Karl, Freiherr von. Composer; born Munich, Ger., Jan. 29, 1824; died there, Jan. 15, 1907. Opera composer.

Perger, Richard von. Composer; born Vienna, Jan. 10, 1854; died there. Jan. 11, 1911. Composed operas and chamber music.

Pergolesi (*Per-go-lay-zee*), **Giovanni Battista.** Composer; born Jesi, Italy, Jan. 3, 1710; died Pozzuoli, Italy, Mar. 16, 1836. A student of Naples Conservatory. Wrote operas and church music. His best work is a *Stabat Mater* completed a few days before his death.

Peri (*Pay-ree*), **Jacopo.** Composer, singer, lutenist; born Florence, Italy, Aug. 20, 1561; died there about 1630. Of noble birth. Composed *Dafne,* the first real opera, and *Euridice,* thereby furnishing models for a new style of stage composition.

Perkins. (1) **Charles C.** Author; born Boston, Mar. 1, 1823; died Windsor, Vt., 1886. First president of the Handel and Haydn Society, Boston. (2) **Henry Southwick.** Teacher, composer; born Stockbridge, Vt., Mar. 20, 1833; died Chicago, Jan. 20, 1914. Wrote sacred and secular choruses.

Perosi (*Pa-ro-zee*). (1) **Lorenzo.** Composer; born Tortona, Italy, Dec. 20, 1872. Composed many oratorios and the opera *Romeo and Juliet.* Director Sistine Chapel, Rome. (2) **Marziano.** Composer; born Italy, 1875. Composed the opera *Last Days of Pompeii.* Brother of (1).

Perry, Edward Baxter. Pianist; born Haverhill, Mass., Feb. 14, 1855. Specializes in lecture recitals. Blind.

Peschka-Leutner (*Loit-ner*), **Minna.** Soprano; born Vienna, Oct. 25, 1839; died Wiesbaden, Ger., Jan. 12, 1890. Eminent in opera and concert.

Pessard (*Pes-sar*), **Émile Louis.** Composer; born Paris, May 28, 1843. Composed operas, chamber music, songs. Lives St. Denis, France.

Peters (*Pay-ters*), **Guido.** Pianist, composer; born Graz, Aus., Nov. 29, 1866. Lives Vienna.

Petersilea (*Pay-ter-sil-e-a*), **Carlyle.** Pianist, teacher; born Boston, Jan. 18, 1844; died Tropico, Cal., Jun. 11, 1903.

Peterson-Berger (*Pay-ter-son Bair-ger*), **Wilhelm.** Composer, conductor; born Ullangar, Swed., Feb. 27, 1867. Composed operas, *Ran,* etc.

Petrucci (*Pe-troo-chee*), of **Fossombrone.** Invented printing music from movable type in Italy about 1500.

Petschnikov, Alexander. Violinist; born Jeletz, Rus., Feb. 8, 1873. Lives Munich, Ger.

Pfeiffer (*Pfay-fair*). (1) **Georges Jean.** Pianist; born Versailles, France, Dec. 12, 1835; died Paris, Feb. 14, 1908. Composed symphonies, chamber music, etc. **Pfeiffer** (*Pfy-fer*). (2) **Theodor.** Pianist, teacher; born Heidelberg, Ger., Oct. 20, 1853. Author of educational works.

Pfitzner, Hans. Composer; born Moscow, May 5, 1869. Opera composer, *Der arme Heinrich, Die Rose vom Liebesgarten,* etc. Lives Strassburg, Alsace.

Pfohl, Ferdinand. Writer, composer; born Elbogen, Boh., Oct. 12, 1863. Composed symphonic poems, etc., wrote opera guides. Lives Hamburg, Ger.

Phelps, Ellsworth C. Organist, composer; born Middletown, Conn., Aug. 11, 1827. Composed a *Hiawatha* symphony, the sacred opera *David,* piano pieces, songs, etc. Lives Brooklyn, N. Y.

Philidor (really Danican), **Francois.** Composer; born Dreux, France, Sept. 7, 1726; died London, Aug. 31, 1795. Composed many operas.

Philipp, Isidor. Pianist, teacher, composer; born Buda-Pesth, Hun., Sept. 2, 1863. Author of valuable technical studies for the piano. Paris Conservatory.

Phillips, Adelaide. Contralto; born Stratford-on-Avon, Eng., 1833; died Carlsbad, Ger., Oct. 3, 1882.

Piatti, Alfredo. 'Cellist; born Bergamo, Italy, Jan. 8, 1822; died near there, Jul. 19, 1901. Composed for 'cello.

Piccinni (*Pit-chee-nee*), **Niccolo.** Composer; born Bari, Italy, Jan. 16, 1728; died Passy, France, May 7, 1800. Gluck's rival in Paris. A composer of recognized talent, but less important on account of his operas, of which he wrote a great number, than by reason of the controversies in which he figured—especially that in which he was defeated by Gluck whose methods triumphed over those of his Italian rival.

Pierné (*Pyair-nay*), **Henri Constant Gabriel.** Composer; born Metz, Alsace, Aug. 16, 1863. Composed the oratorios *St. Francis of Assisi, The Children's Crusade,* etc. Lives Paris.

Pierson, Henry Hugo. Composer; born Oxford, Eng., Apr. 12, 1815; died Leipzig, Ger., Jan. 28, 1873. Settled in Germany. His principal work is the oratorio *Jerusalem,* produced at the Norwich, Eng., Festival of 1852.

Pinelli, Ettore. Violinist, conductor; born Rome, Oct. 18, 1843. Lives Rome.

Pinsuti, Ciro. Composer, teacher of singing; born Sinalunga, Italy, May 9, 1829; died Florence, Italy, Mar. 10, 1888. Lived in London many years, and wrote popular songs in the ballad style.

Pirani, Eugenio di. Pianist, composer; born Bologna, Italy, Sept. 18, 1852. Composed orchestral suites, an opera, chamber music, etc., showing German influence. Lives New York.

Pitt, Percy. Composer, conductor; born London, Jan. 4, 1870. Composed symphonic poems, incidental music, an *Oriental Rhapsody,* etc. Royal Opera, Convent Garden, London.

Pittrich, George Washington. Conductor, composer; born Dresden, Feb. 22, 1870. Composed operas and incidental music. Lives Berlin.

Piutti, Karl. Organist, composer; born Elgersburg, Ger., Apr. 30, 1846; died 1902. Composed organ works.

Pizzi (*Pit-see*), **Emilio.** Composer; born Verona, Italy, Feb. 2, 1862. Composed operas, *Gabriella,* etc. Lives Bergamo, Italy.

Plaidy (*Pli-dy*), **Louis.** Pianist, teacher; born Wermsdorf, Ger., Nov. 28, 1810; died Grimma, Ger., Mar. 3, 1874. Best known for his technical studies for the piano.

Planquette (*Plang-ket*), **Robert.** Composer; born Paris, Jul. 31, 1848; died there, Jan. 28, 1903. Wrote a number of comic operas.

Platania, Pietro. Composer; born Catania, Italy, 1828; died Naples, 1907. Composed symphonies, etc.

Pleyel (*Pli-el*), **Ignaz Joseph.** Composer born Ruppertsthal, near Vienna, Jun. 1, 1757; died Paris, Nov. 14, 1831. Wrote symphonies, chamber music, violin, studies, etc.

Podbertsky, Theodor. Composer; born Munich, Ger., Nov. 16, 1846; died there, Oct. 5, 1913. Composed choruses for men's voices, etc.

Poenitz (*Pay-nits*), **Franz.** Harpist, composer; born Bischofswerda, Ger., Aug. 17, 1850. Royal Opera, Berlin.

Pohlig, Karl. Conductor, composer; born Teplitz, Boh., Feb. 10, 1864. Lives Brunswick, Ger.

Poise (*Pwahs*), **Jean Ferdinand.** Composer; born Nimes, France, Jun. 3, 1828; died Paris, May 13, 1892.

Polacco, Giorgio. Conductor, composer; born Venice, Italy, Apr. 12, 1875. Metropolitan Opera Co., New York.

Poldini (*Pol-dee-nee*), **Eduard.** Composer; born Buda-Pesth, Hun., Jun. 13, 1869. Composed fairy plays, the opera *Vagabond and Princess,* and many attractive piano pieces.

Pole, William. Writer, theorist; born Birmingham, Eng., Apr. 22, 1814; died London, Dec. 3, 1900. Wrote valuable works of a scientific character.

Polko, Elise. Writer; born near Dresden, Ger., Jan. 13, 1822; died Munich, Ger., May 15, 1899.

Polleri (*Pol-lay-ree*), **Giovanni.** Organist, composer; teacher; born Genoa, Italy, 1855. Composed masses, piano pieces, etc. Genoa Conservatory.

Pollitzer Adolf. Violinist; born Pesth, Hun., 1832; died London, 1900.

Pomasanski, Ivan. Conductor, composer; born Kiev, Rus., Apr. 11, 1848. Composed an overture, songs, etc. Lives Petrograd.

Ponchielli (*Pon-ke-el-lee*), **Amilcare.** Composer; born near Cremona, Italy, Aug. 31, 1834; died Milan, Italy, Jan. 16, 1886. Operas, *La Gioconda,* etc.

Poniatowski (*Pon-ya-tof-ski*), **Prince J. M. F.** Tenor, composer; born Rome, Feb. 20, 1816; died London, Jul. 4, 1873. Composed several Italian operas, and songs in English.

Pontoglio (*Pon-tol-yo*), **Cipriano.** Composer; born Grumello del Piano, Italy, Dec. 25, 1831; died Milan, Italy, Feb. 23, 1892. Composed a number of successful operas.

Popoff, Ivan. Composer; born Ekaterinodar, Rus., 1859. Composed a symphony, symphonic poems, etc. Lives Stavropol, Rus.

Popper, David. 'Cellist; born Prague, Boh., Jun. 18, 1846; died Aug. 7, 1913. In 1868 became solo 'cellist at the Court Opera in Vienna. After 1873 made many concert tours. Composed for 'cello.

Porpora, Niccolo Antonio. Teacher, composer; born Naples, Italy, Aug. 19, 1686; died there, Feb., 1766. Eminent as teacher and conductor. Composed many operas.

Porter, Frank Addison. Pianist, teacher; born Dixmont, Me., Sept. 13, 1859. New England Conservatory, Boston.

Potter, Philip Cipriani. Pianist, composer; born London, Oct. 2, 1792; died there, Sept. 26, 1871. Became principal of the Royal Academy of Music in 1832.

Pottgiesser (*Pot-gee-ser*), **Karl.** Composer, writer; born Dortmund, Ger., Aug. 8, 1861. Opera and oratorio composer. Lives Munich, Ger.

Pougin (*Poo-zhan*), **Arthur.** Writer, violinist; born Châteauroux, France, Aug. 6, 1834. Wrote critical, biographical, and historical works. Lives Paris.

Powell. (1) **John.** Composer, pianist; born Richmond, Va., Sept. 6, 1882. Composed for orchestra, chamber music, piano. Lives Richmond. (2) **Maud.** Violinist; born Peru, Ill., Aug. 22, 1868. One of the foremost women violinists of her time. Married Godfrey Turner. Lives New York.

Praetorius, Michael. Writer; born Kreuzberg, Ger., Feb. 15, 1571; died Wolfenbüttel, Feb. 15, 1621. Wrote the *Syntagma Musicum.*

Präger (*Prayger*), **Ferdinand.** Teacher; born Leipzig, Ger., Jan. 22, 1815; died London, Sept. 1, 1891.

Pratt. (1) **Silas Gamaliel.** Pianist, composer; born Addison, Vt., Aug. 4, 1846; died Pittsburgh, Pa., Dec., 1916. Composed symphonies, cantatas, suites, etc., and the opera *Zenobia.* (2) **Waldo Selden.** Organist, writer; born Philadelphia, Nov. 10, 1857. American musical historian. Author of a *History of Music.* Hartford, Conn., Theological Seminary.

Prescott, Oliveria Louisa. Composer, writer; born London, Sept. 3, 1842. Lives London.

Pribik, Joseph. Conductor, composer; born Bohemia, 1853. Composed suites, etc. Lives Odessa, Russia.

Proch (*Prokh*), **Heinrich.** Teacher of singing, composer; born Böhmisch-Leipa, Boh., Jul. 22, 1809; died Vienna, Dec. 18, 1878. Composed effective songs.

Prochazka, Rudolf Freiherr von. Composer; born Prague, Boh., Feb. 23, 1864. Composed operas, songs, chamber music, etc. Lives Prague.

Proksch, Josef. Composer; born Reichenberg, Boh., 1794; died Prague, 1864.

Prout, Ebenezer. Composer, theorist; born Oundle, Eng., Mar. 1, 1835; died London, Dec. 5, 1909. Composed much chamber music, an organ concerto, dramatic cantatas, etc., but best known by his books on harmony, orchestration, etc.

Prudent (*Proo-dong*), **Émile.** Pianist, composer; born Angoulême, France, Apr. 3, 1817; died Paris, May 13, 1863. Composed brilliant salon pieces.

Prume, François Hubert. Violinist, composer; born Stavelot, Bel., Jun. 3, 1816; died Liége, Bel., Jul. 14, 1849.

Puccini (*Poot-chee-ne*), **Giacomo.** Composer; born Lucca, Italy, Jun. 22, 1858. Has made many successes in Italian opera. His operas include *Le Villi, Edgar, Manon Lescaut, La Bohême, Tosca, Madama Butterfly,* and *The Girl of the Golden West.* Lives Torre del Lago, Italy.

Puchalski (*Pu-khal-ski*), **Vladimir.** Composer; born Minsk, Rus., Apr. 2, 1848. Orchestral composer. Kiev, Rus., Conservatory.

Puchat (*Poo-kat*), **Max.** Composer; born Breslau, Ger., Jan. 8, 1859. Composed symphonic poems. Breslau, Ger., Conservatory.

Pugnani (*Poon-ya-nee*), **Gaetano.** Violinist, composer; born Turin, Italy, Nov. 27, 1731; died there, Jun. 15, 1798. Pupil of Tartini. Wrote operas, violin pieces.

Pugni (*Poon-yee*), **Cesare.** Composer; born Milan, Italy, 1805; died Petrograd, Jan. 26, 1870. Ballet composer.

Pugno (*Poon-yo*), **Raoul.** Pianist, composer; born Montrouge, France, Jun. 23, 1852; died Moscow, Rus., Jan. 3, 1914.

Purcell, Henry. Organist, composer; born Westminster, Eng., 1658; died there, Nov. 21, 1695. One of a family of musicians. Educated in the Chapel Royal. Afterward copyist and organist of Westminster Abbey. Wrote anthems, etc., while still a choir-boy. Wrote the opera *Dido and Æneas,* the music of Dryden's *King Arthur,* the operas *Dioclesian, the Fairy Queen,* etc.; incidental music to a number of plays; songs, sonatas, odes, and church music.

Pyne. (1) **James Kendrick.** Tenor; born 1785; died 1857. (2) **John Kendrick.** Organist; born London, Aug. 21, 1810; died there, Mar. 2(4), 1893. Son of (1). (3) **James Kendrick.** Organist; born Bath, Eng., Feb. 5, 1852. Eminent recital organist. (4) **Louisa Fanny.** Soprano; born London, Aug. 27, 1832; died there, Mar. 20, 1904.

Q

Quadflieg, Gerhard. Organist; born near Aix, Ger., Sept. 27, 1854. Composed masses, motets, etc. Lives Elberfeld, Ger.

Quantz, Johann Joachim. Flutist, composer; born Oberscheden, Ger., Jan. 30, 1697; died Potsdam, Ger., Jul. 12, 1773. Teacher of Frederick the Great.

Quilter, Roger. Composer; born Brighton, Eng., Nov. 1, 1877. Composed an orchestral serenade and many poetic songs. Lives London.

R

Rabaud (*Rah-bo*), **Henri.** Conductor, composer; born Paris, Oct. 10, 1873. Contemporary French opera composer. Conductor Boston Symphony Orchestra, 1918.

Rachmaninoff, Sergei. Pianist, conductor, composer; born Novgorod, Rus., Apr. 2, 1873. As composer he has produced some impressive piano preludes—the one in C-sharp minor best known—also piano concertos and the very striking symphonic poem *The Isle of the Dead.* Lives New York.

Radecke, Albert Martin. Composer; born Dittmansdorf, Ger., Oct. 31, 1830; died Wernigerode, Ger., Jun., 1911. Composed symphonies, chamber music, etc.

Radeglia (*Ra-del-ya*), **Vittorio.** Composer; born Constantinople, 1863. Italian opera composer.

Radoux (*Rah-doo*). (1) **Jean Théodore.** Composer; born Liége, Bel., Nov. 9, 1835; died there, Mar. 20, 1911. Composed operas, etc. (2) **Charles.** Composer; born Liége, Bel., Jul. 30, 1877. Composed the opera *Oudette,* etc. Son of (1). Lives Liége.

Raff, Joseph Joachim. Composer; born Lachen, Ger., May 27, 1822; died Frankfort, Ger., Jun. 25, 1882. Was for some years a schoolmaster before devoting himself to music. Wrote five symphonies, chief among them the *Im Walde* and *Lenore,* operas, overtures, chamber music, songs, etc. His works often show great melodic beauty and harmonic richness.

Raif (*Rife*), **Oscar.** Pianist, teacher; born Zwolle, Hol., Jul. 31, 1847; died Berlin, Jul. 29, 1899. Eminent teacher. Composed a piano concerto.

Rameau, Jean Philippe. Theorist, composer; born Dijon, France, Sept. 25, 1683; died Paris, Sept. 12, 1764. An eminent theorist who did much for the science of modern harmony. He composed many operas and ballets.

Randegger, Alberto. Teacher of singing, composer; born Trieste, Italy, Apr. 13, 1832; died London, Dec. 17, 1911.

Randolph, Harold. Pianist, organist; born Richmond, Va., Oct. 31, 1861. Director Peabody Conservatory, Baltimore, Md.

Rappoldi, Edouard. Violinist, teacher; born Vienna, Feb. 21, 1839; died Dresden, Ger., May 16, 1903.

Rasse (*Rass*), **François.** Composer; born Helchin, Bel., 1873. Composed the opera *Deidamia,* etc. Lives Brussels, Bel.

Ratez, Émile. Conductor, composer; born Besançon, France, Jan. 5, 1851; died Lille, France, 1905. Composed operas, concertos, etc.

Rath (*Raht*). **Felix von.** Composer; born Cologne, Ger., Jun., 17, 1866; died Munich, Ger., Aug. 25, 1905. Composed a concerto and small piano pieces.

Rauchenecker (*Rouk-en-eck-er*), **Georg Wilhelm.** Violinist, composer; born Munich, Ger., Mar. 8, 1844; died Jul. 17, 1906. Composed operas (*Don Quixote*), symphonies, chamber music.

Ravel, Maurice. Pianist, composer; born Ciboure, France, Mar. 7, 1875. Composed *Scheherezade* overture, the suite *La Mere l'Oye,* etc., in modern radical style. Lives Paris.

Ravenscroft, Thomas. Composer; born London, 1593; died there, 1635.

Ravina (*Rah-vee-na*), **Jean Henri.** Pianist, composer; born Bordeaux, France, May 20, 1818; died Paris, Sept. 30, 1906. Wrote piano pieces of a refined musical character.

Raway, Erasme. Composer; born Liége, Bel., 1850. Composed operas, symphonic poems, etc. Lives Brussels, Bel.

Reber (*Ray-bair*), **Napoléon Henri.** Composer, theorist; born Mühlhausen, Alsace, Oct. 21, 1807; died Paris, Nov. 24, 1880. Composed symphonies, chamber music, operas, etc.

Rebicek (*Reb-i-chek*), **Josef.** Violinist, conductor, composer; born Prague, Boh., Feb. 7, 1844; died Berlin, Mar. 24, 1904. Conductor Berlin Philharmonic Orchestra.

Rebikoff, Vladimir. Composer; born Krasnojarsk, Sib., Jun. 1, 1866. Composed melodramas and other music in modern style.

Reed, William Henry. Conductor, violinist, teacher; born Frome, Eng., Jul. 29, 1877. Composed *Suite Venétienne.* Lives Croydon, Eng.

Reeves, John Sims. Tenor; born Woolwich, Eng., Sept. 26, 1818; died Worthing, Eng., Oct. 25, 1900. Established himself as a leading English vocalist, in opera, oratorio, and ballad. In 1896 he successfully toured South Africa.

Reger (*Ray-ger*), **Max.** Composer; born Brand, Ger., Mar. 19, 1873; died Jena, Ger., May 11, 1916. Composed many organ and orchestral works, the best being his orchestral *Variations and Fugue.* Thoroughly modern and somewhat complex and ascetic in style.

Rehberg (*Ray-bairg*), **Willi.** Pianist, composer; born Morges, Switz., Sept. 2, 1862. Hoch Conservatory, Frankfort, Ger.

Reicha, Anton Joseph. Theorist, composer; born Prague, Boh., Feb. 27, 1770; died Paris, May 28, 1836.

Reichardt (*Rike-hart*). (1) **Alexander.** Tenor, composer; born Packs, Hun., Apr. 17, 1825; died Boulogne, France, Mar. 14, 1855. (2) **Johann F.** Composer, writer; born Königsberg, Ger., Nov. 25, 1752; died near Halle, Ger., Jun. 27, 1814. (3) **Louise.** Composer, teacher of singing; born Berlin, 1778; died Hamburg, Ger., Nov. 17, 1826. Composed excellent songs.

Reichwein, Leopold. Conductor, composer; born Breslau, Ger., May 16, 1878. Composed operas and *Faustmusik.* Royal Opera House, Vienna.

Reinecke, Carl. Composer, conductor; born Altona, Ger., Jun. 23, 1824; died Leipzig, Ger., Mar. 10, 1910. In 1860 was appointed conductor at the Gewandhaus, Leipzig, and teacher at the Conservatory, afterward director.

Reinhold, Hugo. Composer; born Vienna, Mar. 3, 1854. Composed for orchestra, and many attractive piano pieces. Lives Vienna.

Reinken, Johann Adams. Organist, composer; born Wilshausen, Alsace, Apr. 27, 1623; died Hamburg, Ger., Nov. 24, 1722.

Reinthaler (*Rine-tahl-er*), **Carl Martin.** Composer, organist: born Erfurt, Ger., Oct. 13, 1822; died Bremen, Ger., Feb. 13, 1896.

Reisenauer (*Ryz-en-ow-er*), **Alfred.** Pianist; born Königsberg, Ger., Nov. 1, 1863; died Libau, Rus., Oct. 31, 1907.

Reissiger, Karl Gottlieb. Composer; born near Wittenberg, Ger., Jan. 31, 1798; died Dresden, Ger., Nov. 7, 1859.

Reissmann, August. Writer, composer; born Frankenstein, Ger., Nov. 14, 1825; died Berlin, Dec. 1, 1903. Orchestral composer.

Reiter (*Ry-ter*), **Josef.** Composer; born Austrian Tyrol, Jan. 19, 1862. Composed symphonies, overtures, etc.

Rellstab, Heinrich F. L. Writer; born Berlin, Apr. 13, 1799; died there, Nov. 27, 1860.

Remenyi, Eduard. Violinist; born Miskolcz, Hun., Jul. 17, 1830; died San Francisco, Cal., May 15, 1898. One of the most noted artists of his time.

Renaud. (1) **Albert.** Composer; born Paris, 1855. Orchestral and opera composer. Lives Neuilly, France. (2) **Maurice.** Baritone; born Bordeaux, France, 1862. Eminent in opera, and Wagner's dramas in French.

Rendano, Alfonso. Composer; born Carolei, Italy, Apr. 5, 1853. Composed operas and piano pieces.

Reuss (*Royse*). (1) **Eduard.** Pianist; born New York, 1851; died Dresden, Ger., Feb. 18, 1911. Pupil of Liszt, and writer about his works. (2) **August.** Composer; born Liliendorf, Aus., Mar. 6, 1871. Composed songs, chamber music, an opera, and orchestral works, *Judith, Der Tor und der Tod,* etc.

Reyer (*Ray-er*), **Louis Étienne Ernest.** Composer; born Marseilles, France, Jan. 1, 1823; died Toulon, France, Jan. 15, 1909. His works include the operas *Salammbô,* etc.

Reznicek (*Rezh-ni-chek*), **Emil Nikolaus von.** Composer; born Vienna, May 4, 1861. Composed operas, *Donna Diana, Till Eulenspiegel,* etc., overtures, symphonies, suites, and the radical symphonic poem, *Schlemihl;* also chamber music. Lives Berlin.

Rheinberger, Joseph G. Organist, composer; born Vaduz, Ger., Mar. 17, 1839; died Munich, Ger., Nov. 25, 1901. Eminent teacher, with many famous American pupils.

Ricci (*Rit-chie*). (1) **Luigi.** Composer; born Naples, Italy, Jun. 8, 1805; died Prague, Boh., Dec. 31, 1859. (2) **Federico.** Composer; born Naples, Italy, Oct. 22, 1809; died Conegliano, Italy, Dec. 10, 1877. Two brothers who composed operas, separately, and together; their best success was *Crispino e Comare.*

Richards, Brinley. Pianist, composer; born Camarthen, Wales, Nov. 13, 1817; died London, May 1, 1885. Composed brilliant salon music.

Richter. (1) **Ernst Friedrich Eduard.** Theorist, composer; born Gross Schönau, Ger., Oct. 24, 1808; died Leipzig, Ger., Apr. 9, 1879. After holding various other appointments was made cantor of the Thomasschule at Leipzig. Most widely known as a theorist. (2) **Hans.** Conductor; born Raab, Hun., Apr. 4, 1843; died Bayreuth, Ger., Dec. 5, 1916. Conducted the famous Richter Concerts in London, the Bayreuth Festivals, etc.

Rider-Kelsey, Corinne. Soprano; born Leroy, N. Y., 1882. Distinguished concert singer. Lives New York.

Riedel (*Ree-del*), **Fürchtegott Ernst August.** Conductor, composer; born Chemnitz, Ger., May 22, 1855. Cantata composer. Lives Plauen, Ger.

Riemann (*Ree-man*), **Hugo.** Writer, historian; born Grossmehlra, Ger., Jul. 18, 1849. Most prolific of German writers on music. Lives Leipzig, Ger.

Riemenschneider, Georg. Organist, conductor, composer; born Stralsund, Ger., Apr. 1, 1848. Orchestral composer., Lived in Breslau, Ger.

Ries (*Rees*), **Ferdinand.** Pianist, composer; born Bonn, Ger., Nov. 29, 1784; died Frankfort, Ger., Jan. 13, 1838. Pupil of Beethoven.

Riga (Ree-ga), **François.** Composer; born Liége, Bel., Jan. 21, 1831; died near Brussels, Bel., Jan. 18, 1892. Composed music for men's voices, and other choral works.

Righini (*Re-ghee-nee*), **Vincenzo.** Composer, conductor; born Bologna, Italy, Jan. 22, 1756; died there, Aug. 19, 1812. Wrote for the voice.

Rillé (*Ree-yay*), **Laurent de.** Composer; born Orléans, France, 1828. Chorus and operetta composer.

Rimbault, Edward Francis. Organist, writer; born London, Jun. 13, 1816; died there, Sept. 26, 1876.

Rimski-Korsakov, Nicolai Andreievitch. Composer; born Tikhvin, Rus., May 21, 1844; died Petrograd, Jun. 21, 1908. Leading recent Russian composer. Famous for his operas *The Czar's Betrothed, The Snow Maiden, May Night,* etc., and for his suite-symphonies *Antar, Scheherezade,* etc.

Rink (Rinck), **Johann C. H.** Organist, composer; born Elgersburg, Ger., Feb. 18, 1770; died Darmstadt, Ger., Aug. 7, 1846. Author of a famous book of instruction in organ-playing.

Riseley, George. Organist, conductor; born Bristol, Eng., Aug. 28, 1844(45). Conductor of orchestral concerts, and advocate of local orchestras. Organist Bristol Cathedral.

Risler, Eduard. Pianist; born Baden-Baden, Ger., Feb. 23, 1873. Distinguished Beethoven player. Paris Conservatory.

Ritter. (1) **Alexander.** Violinist; born Narva, Rus., Jun. 27, 1833; died Munich, Ger., Apr. 12, 1896. Composed operas and symphonic poems; influenced Richard Strauss toward modernism. (2) **Frederic Louis.** Tetacher; born Strassburg, Alsace, Jun. 22. 1834; died Antwerp, Bel., Jul. 22, 1891. Professor of Music, Vassar College. (3) **Théodore.** Pianist; born Paris, Apr. 5, 1841; died there, Apr. 6, 1886. Pupil of Liszt; composed brilliant salon music.

Rivé-King. See **King.**

Robyn, Alfred G. Organist, composer; born St. Louis, Mo., Jun. 29, 1860. Composed light operas, songs, etc. Lives Brooklyn, N. Y.

Rochlitz, Johann Friedrich. Writer; born Leipzig, Ger., Feb. 12, 1769; died there, Dec. 16, 1842.

Rockstro, William Smyth. Writer; born North Cheam, Eng., Jan. 5, 1823; died London, Jul. 2, 1895. Taught piano and singing and gave lectures. Historian; as authority on ecclesiastical music had few superiors.

Rode, Jacques Pierre Joseph. Violinist; born Bordeaux, France, Feb. 16, 1774; died near Damazon, France, Nov. 25, 1830. Known for his fine études for the violin.

Roeckel, Joseph Leopold. Composer; born London, Apr. 11, 1838; died 1908. Used pseudonym, Edward Dorn. Composed songs, piano pieces.

Roeder (*Ray-der*), **Martin.** Composer, teacher of singing; born Berlin, Apr. 7, 1851; died Cambridge, Mass., Jun. 10, 1895. Composed operas, *Vera*, etc., symphonic poems, smaller works, and songs.

Roentgen (*Rent-ghen*), **Julius.** Pianist, conductor, composer; born Leipzig, Ger., May 9, 1855. Composed a symphony, concertos, etc. Amsterdam, Hol., Conservatory.

Roesel (*Ray-sel*), **Rudolf.** Violinist; born Münchenbernsdorf, Ger., Aug. 23, 1859. Composed various concertos. Weimar, Ger., Conservatory.

Rogers. (1) **James Hotchkiss.** Organist, composer; born Fair Haven, Conn., Feb. 7, 1857. Composed cantatas, songs, organ and piano pieces. Lives Cleveland, O. (2) **Clara Kathleen.** Soprano, writer; born Cheltenham, Eng., Jan. 14, 1844. Author of books on the voice and singing. Lives Boston.

Romaniello, Luigi. Pianist; born Naples, 1860. Orchestral composer. Lives Buenos Ayres, Argen.

Romberg. (1) **Andreas.** Violinist, composer; born Vechta, Ger., Apr. 27, 1767; died Gotha, Ger., Nov. 10, 1821. Wrote operas, symphonies, etc., and won fame by his choral and solo works with orchestra. (2) **Bernhard.** 'Cellist; born Dincklage, Ger., Nov. 12, 1767; died Hamburg, Ger., Aug. 13, 1841. Composed 'cello pieces.

Ronconi, Giorgio. Baritone; born Milan, Italy, Aug. 6, 1810; died Madrid, Spain, Jan. 8, 1890. Eminent opera singer.

Root, George F. Composer, teacher; born Sheffield, Mass., 1820; died Bailey's Island, Me., Aug. 6, 1895. Best known for his American Civil War songs.

Ropartz, J. Guy. Composer, writer; born Guingamp, France, Jun. 15, 1864. Composed chamber and orchestral works.

Rore (*Ro-re*), **Cipriano de.** Composer; born Malines, Bel., 1516; died Parma, Italy, Sept., 1565. Wrote madrigals, motets, etc.

Rosa, Carl. Impresario; born Hamburg, Ger., Mar. 21, 1842; died Paris, Apr. 30, 1889. Appeared in public as violinist when eight years old. In 1867 married Euphrosyne Parepa, and organized the Carl Rosa Opera Company, which presented English versions of foreign operas.

Rosellen, Henri. Painist, composer; born Paris, Oct. 13, 1811; died there, Mar. 18(20), 1876. Composed salon music.

Rosenfeld, Leopold. Composer; born Copenhagen, Den., Jul. 21, 1850; died there, Jul. 19, 1909. Composed choral works, pieces for piano, violin and songs.

Rosenhain (*Ro-sen-hine*), **Jacob.** Pianist; born Mannheim, Ger., Dec. 2, 1813; died Baden-Baden, Ger., Mar. 21, 1894. Composed salon music.

Rosenthal (*Ro-sen-tahl*), **Moritz.** Pianist; born Lemberg, Aus., Dec. 18, 1862. Celebrated virtuoso.

Rossi. (1) **Carlo.** Pianist, composer; born Lemberg, Aus., Apr. 4, 1839. Composed a symphony. Lives Venice. (2) **Cesare.** Conductor, composer; born Naples, Italy, Dec. 31, 1842. Composed operas, *Nadeva*, etc.

Rossini (*Ros-see-nee*), **Gioachino Antonio.** Composer; born Pesaro, Italy, Feb. 29, 1792; died near Paris, Nov. 13, 1868. Wrote a great number of more or less successful operas. The production of *Tancredi* in 1813 marks the beginning of Rossini's European reputation. Between 1813 and 1829 he wrote a succession of brilliantly successful operas, finishing his career as an operatic composer in the latter year with *William Tell*, his best work. After 1829 the only composition he produced was his *Stabat Mater*.

Rotoli, Augusto. Composer, teacher of singing; born Rome, Jan. 7, 1847; died Boston, Nov. 26, 1904. Composed a mass, many successful songs.

Rouget de Lisle (*Roo-zhay du Leel*), **Claude Joseph.** Composer; born Lons-le-Saulnier, France, May 10, 1760; died Choisy-le-Roi, France, Jun. 26, 1836. An officer of engineers and composer of songs. Famous as the author of *The Marseillaise*.

Rousseau (*Roos-soh*). (1) **Jean Jacques.** Theorist, writer; born Geneva, Switz., June 28, 1712; died near Paris, Sept. 3, 1778. Composed operas, songs, etc. (2) **Samuel Alexandre.** Composer; born Neuve-Maison, France, Jun. 11, 1853; died Paris, Oct. 1, 1904. Composed operas, masses, psalms, etc.

Roussel (*Roos-sel*), **Albert.** Composer, teacher; born Turcoing, France, Apr. 5, 1869. Composed a symphony, etc. Schola Cantorum, Paris.

Rowbotham, John Frederick. Writer; born Edinburgh, Scot., Apr. 18, 1854. Author of musical histories and biographies.

Roze, Marie. Soprano; born Paris, Mar. 2, 1846. Made successful tours in Europe and America. Settled in England. In 1874 she married Julius Parkins, in 1877 Henry Mapleson. Lives Bezons, France.

Rozkosny, Joseph Richard. Pianist, composer; born Prague, Boh., Sept. 22, 1833. Composed operas, piano pieces, songs. Lives Prague.

Rôzycki, Ludomir von. Conductor, teacher, composer; born Warsaw, Pol., 1883. Composed operas, symphonic poems. Lives Lemberg, Aus.

Rubini (*Roo-bee-nee*), **Giovanni Battista.** Tenor; born Romano, Italy, Apr. 7, 1795; died there, Mar. 2, 1854. Celebrated opera singer.

Rubinstein. (1) **Anton.** Pianist, composer; born Wechwotynecz, Rus., Nov. 28, 1829; died Petrograd, Nov. 20, 1894. Made a number of highly successful concert tours, visiting the United States in 1872. Became Director of the Conservatory at Perograd which he founded in 1862. As a pianist he can be considered as second only to Liszt. He wrote symphonies, the *Ocean* and *Dramatic*, operas, chamber music, songs, and many piano pieces. (2) **Nikolai Gregorovitch.** Pianist; born Moscow, Rus., Jun. 2, 1835; died Paris, Mar. 23, 1881. Director of the Moscow Conservatory. An excellent artist, but, owing to his dislike to concert tours, little known outside of Russia.

Rückauf (*Rick-ouf*), **Anton.** Composer; born Prague, Boh., Mar. 13, 1855; died Schloss Alt-Erlaa, Aus., Sept. 19, 1903. Composed an opera, chamber works, etc.

Rudersdorff, Hermine. Soprano, teacher of singing; born Ivanovski, Rus., Dec. 12, 1822; died Boston, Feb. 26, 1882.

Rudnick, Wilhelm. Organist, composer; born Damerkow, Ger., Dec. 30, 1850. Composed oratorios and organ pieces.

Rudorff, Ernst F. Conductor, composer; born Berlin, Jan. 18, 1840. Composed for orchestra and piano.

Ruefer (*Reef-er*), **Philippe.** Pianist, composer; born Liége, Bel., Jun. 7, 1844. Orchestral composer. Lives Berlin.

Ruegger (*Ree-ger*), **Elsa.** 'Cellist; born Lucerne, Switz., Dec. 6, 1881. Successful concert tours in Europe and U. S. Married violinist Edmund Lichtenstein. Lives San Francisco.

Rueter (*Ree-ter*), **Hugo.** Composer, teacher of singing; born Hamburg, Ger., Sept. 7, 1859. Lives Wandsbek, Ger.

Ruffo (*Roof-fo*), **Titta.** Baritone; born Pisa, Italy, 1878. Phenomenally strong voice.

Ruggieri (*Rood-jya-ree*), **John Baptist.** Violin-maker; born Cremona, Italy, 1700; died about 1725.

Rummel (*Room-mel*). (1) **Franz.** Pianist; born London, Jan. 11, 1853; died Berlin, May 3, 1901. Toured America three times. (2) **Walter Morse.** Composer; born Berlin, Jul. 19, 1887. Composed piano pieces, chamber music, songs. Lives Paris. Son of (1).

Runciman, John. Writer; born England, 1866; died London, Apr. 11, 1916. English critic and writer on music.

Rung (*Roong*), **Frederik.** Composer; born Copenhagen, Den., 1854; died there, 1915. Opera and orchestral composer.

Russell. (1) **Ella.** Soprano; born Cleveland, O., Mar. 30, 1864. Lives London. (2) **Henry.** Baritone, composer; born Sheerness, Eng., Dec. 24, 1813; died London, Dec. 7, 1900. Composed *A Life on the Ocean Wave, Woodman, Spare that Tree, Old Sexton,* etc. (3) **Louis Arthur.** Writer, teacher; born Newark, N. J., Feb. 24, 1854. Author of educational works on piano playing and singing. Lives Newark.

Rust (*Roost*), **Friedrich Wilhelm.** Violinist, composer; born near Dessau, Ger., 1739; died there, 1796. Composed for the violin.

Ryan, Thomas. Clarinet-player; born Ireland, 1827; died New Bedford, Mass., Mar. 5, 1903.

Rybner (*Reeb-ner*), **Cornelius.** Pianist, composer; born Copenhagen, Den., Oct. 26, 1853. Composed chamber music, overture, symphonic poem, etc. Professor of Music, Columbia University, New York.

Ryder, Thomas P. Organist, composer; born Cohasset, Mass., Jun. 29, 1836; died Somerville, Mass., Dec. 2, 1887. Composed drawing-room pieces.

Ryelandt, Joseph. Composer; born Bruges, Bel., Apr. 7, 1870. Composed orchestral and chamber music.

S

Saar (*Sahr*), **Louis Victor.** Composer, teacher; born Rotterdam, Hol., Dec. 10, 1868. Composed for orchestra, chamber music, voice. Cincinnati College of Music; later Chicago Musical College.

Sacchini (*Sak-kee-ne*), **Antonio Maria Gasparo.** Composer; born near Naples, Italy, Jul. 23, 1734; died Paris, Oct. 8, 1786.

Sachs (*Sakhs*), **Hans.** Poet, composer; born Nuremberg, Ger., Nov. 5, 1494; died there, Jan. 19, 1576. Most famous of the Meistersingers.

Sachsenhauser, Theodor. Composer; born Germany, Jul. 27, 1866; died Munich, Ger., Feb. 25, 1904. Composed orchestra, chamber music, piano pieces and songs.

Safonoff, Wassili. Pianist, conductor; born Istchery, Rus., Feb. 6, 1852; died Kislovodsk, Cancausus, Rus., Mar. 13, 1918. Director of Moscow Conservatory for a number of years preceding the European War of 1914-18.

Sahla, Richard. Violinist, conductor; born Graz, Aus., Sept. 17, 1855. Composed violin concertos, etc. Lives Bückeburg, Ger.

Sahlender, Émil. Conductor, composer; born Ibenhain, Ger., Mar. 12, 1864. Opera and orchestral composer. Lives Heidelberg, Ger.

Sainton (*San-tong*), **Prosper Philippe.** Violinst; born Toulouse, France, Jun. 5, 1813; died London, Oct. 17, 1890. Settled in England, and in 1845 was made professor of the violin at the Royal Academy of Music, London.

Sainton-Dolby, Charlotte Helen. Contralto; born London, May 17, 1821; died there, Feb. 18, 1885. Celebrated as singer and song composer.

Saint-Saëns (*San-Sah-ohs*), **Charles Camille.** Composer; born Paris, Oct. 9, 1835. Evinced promise of great musical talent at an early age, and rapidly acquired a reputation as a clever pianist and organist. Among his operas are: *Samson and Delilah, Étienne Marcel, Henry VIII, Ascanio,* etc. His other works include symphonies, orchestral suites, symphonic poems, concertos, chamber music. Since the death of Gounod Saint-Saëns ranks as the foremost of French musicians in the conservative school. Lives Paris.

Salaman, Charles. Pianist; born London, Mar. 3, 1814; died there, Jun. 23, 1901.

Saldoni, Don Baltazar. Composer, teacher of singing; born Barcelona, Sp., Jan. 4, 1807; died 1890. Composed zarzuelas.

Saléza (*Sa-lay-za*), **Luc Albert.** Tenor; born Bruges, Bel., Oct. 18, 1867; died Paris, Nov. 26, 1916.

Salieri (*Sal-ya'-ree*), **Antonio.** Composer; born Legnano, Italy, Aug. 19, 1750; died Vienna, May 7, 1825. Wrote operas, church music, chamber music, etc.

Salmon, Alvah Glover. Pianist, composer; born Southold, N. Y., Sept. 23, 1868; died Boston, Oct., 1916.

Salo (*Sah-lo*), **Gasparo da.** Violin-maker; born Brescia, Italy, 1542; died there, Apr. 14, 1609. Earliest of eminent Italian makers.

Salomon, Johann Peter. Violinist; born Bonn, Ger., Jan., 1745; died London, Nov. 25, 1815. It was Salomon who induced Haydn to visit England.

Salter. (1) **Sumner.** Organist; born Burlington, Ia., Jun. 24, 1856. Williams College, Williamstown, Mass. (2) **Mary Turner.** Composer; born Peoria, Ill., Mar. 15, 1856. Composed many acceptable songs. Wife of Sumner Salter.

Salvayre, Gervais Bernard Gaston. Composer; born Toulouse, France, Jun. 24, 1847. Opera composer. Lives Paris.

Samara, Spiro. Composer; born Corfu, Greece, Nov. 29, 1861. Opera composer, *Flora Mirabilis, La Martyre, Mlle. de Belle Isle,* etc. Lives Paris.

Samaroff, Olga. Pianist; born San Antonio, Tex., Aug. 8, 1881. Distinguished concert artist. Wife of Leopold Stokovski, conductor Philadelphia Orchestra.

Samazeuilh (*Sam-az-weeye*), **Gustave.** Composer; born Bordeaux, France, 1877. Composed for orchestra and chamber music.

Sammarco, Mario. Baritone; born Palermo, Italy, Dec. 13, 1873. Opera singer. Lives Milan, Italy.

Samuel, Adolphe Abraham. Composer; born Liége, Bel., Jul. 11, 1824; died Ghent, Bel., Sept. 11, 1898. Composed operas, symphonies, a choral symphony, overtures, and smaller works.

Sanctis, Cesare de. Composer; born Albano, Italy, 1830. Composed masses, fugues, etc. Lives Rome.

Sanderson, Sibyl. Soprano; born Sacramento, Cal., Dec. 7, 1865; died Paris, May 16, 1903. Opera singer.

Sankey, Ira David. Composer, tenor; born Edinburgh, Pa., 1840; died Brooklyn, N. Y., 1908. Evangelist, long associated with D. L. Moody.

Santley, Charles. Baritone; born Liverpool, Eng., Feb. 28, 1834. Eminent in opera, oratorio, concert. Lives London.

Sapellnikoff, Wassily. Pianist, composer; born Odessa, Rus., Nov. 2, 1868. Composed chiefly for piano. Lives London.

Sarasate (*Sah-ra-sah-te*), **Pablo de.** Violinist, composer; born Pamplona, Spain, Mar. 10, 1844; died Biarritz, France, Sept. 20, 1908.

Sarti (*Sar-tee*), **Giuseppe.** Composer; born Faenza, Italy, Dec. 28, 1729; died Berlin, Jul. 28, 1802. Wrote thirty operas and much church music.

Satie, Erik. Composer; born Honfleur, France, May 17, 1866. Composed in the impressionistic style for orchestra. Lives Paris.

Satter, Gustav. Composer; born Vienna, Feb. 12, 1832. composed an opera, overtures, symphonies, and the tone-picture *Washington.*

Sauer (*Sour*), **Emil.** Pianist; born Hamburg, Ger., Oct. 8, 1862. Distinguished artist; pupil of Liszt. Lives Dresden, Ger.

Sauret (*So-ray*), **Émile.** Violinist; born Dun-le-Roi, France, May 22, 1852. Studied at the Paris Conservatory, also at Brussels, under De Bériot. One of the principal contemporary violin virtuosi. Lives London.

Savart (*Sav-ahr*), **Felix.** Scientist; born Mézieres, France, 1791; died Paris, 1841.

Sax, Antoine. Instrument-maker; born Dinant, France, Nov. 6, 1814; died Paris, Feb. 4, 1894. With his father inventor of saxhorns, saxophones, etc.

Sbriglia (*Sbril-ya*), **Giovanni.** Teacher of singing; born Naples, 1840; died Paris, Feb. 20, 1916. Prepared many famous singers for public work.

Scalchi (*Skahl-kee*), **Sofia.** Contralto; born Turin, Italy, Nov. 29, 1850. Celebrated for the remarkable quality of her lower tones.

Scaria (*Scah-ree-ah*), **Emil.** Bass; born Graz, Aus., Sept. 18, 1840; died Dresden, Ger., Jul. 22, 1886. Eminent in Wagner opera.

Scarlatti. (1) **Alessandro.** Composer; born Trapani, Italy, 1659; died Naples, Italy, Oct. 24, 1725. A pioneer in Italian opera. (2) **Domenico.** Harpsichordist, composer; born Naples, Italy, Oct. 26, 1685; died there, 1757. Developed principles of piano technic. Son of (1).

Schad, Joseph. Pianist, composer; born Steinach, Ger., Mar. 6, 1812; died Bordeaux, France, Jul. 4, 1879.

Schaefer. (1) **Alexander.** Conductor, composer; born Petrograd, Sept. 11, 1866. Composed operas, symphonies, suites, chamber music, etc. Lives Petrograd. (2) **Dirk.** Composer, teacher; born Rotterdam, Hol., 1873. Orchestral composer. Lives Amsterdam.

Schaliapin. See **Chaliapine.**

Scharfenberg, William. Editor, teacher; born Cassel, Ger., Feb. 22, 1819; died Quogue, L. I., N. Y., Aug. 8, 1895. Musical editor for G. Schirmer, New York.

Scharrer, August. Conductor, composer; born Strassburg, Alsace, Oct. 18, 1866. Composed symphony *Per Aspera ad Astra,* etc. Lives Nuremberg, Ger.

Scharwenka (*Shar-ven-ka*). (1) **Philipp.** Composer; born Samter, Ger., Feb. 16, 1847. Founder, with his brother Xaver, of the Scharwenka Conservatory, Berlin. Wrote piano pieces. Lives Berlin. (2) **Xaver.** Pianist, composer; born Samter, Ger., Jan. 6, 1850. Toured Europe and America. In 1891 came to New York and established conservatory; returned to Germany in 1898. Lives Berlin.

Schaub (*Shoub*), **Hans.** Composer; born Frankfort, Ger., Sept. 22, 1880. Orchestral composer. Lives Berlin.

Scheel (*Shale*), **Fritz.** Conductor; born Lübeck, Ger., Nov. 7, 1852; died Philadelphia, Mar. 12, 1907. Conductor Philadelphia Orchestra.

Scheidt (*Shite*), **Samuel.** Organist, composer; born Halle, Ger., 1587; died there, Mar. 14, 1654. The most celebrated player of his time and founder of the new organ style.

Scheinpflug (*Shine-pfloog*), **Paul.** Conductor, composer; born Loschwitz, Ger., Sept. 10, 1875. Orchestral composer, *Spring* symphony, overture to a drama, etc. Lives Berlin.

Schelling, Ernest Henry. Pianist; born Belvidere, N. J., Jul. 26, 1876. Composed orchestral, chamber and smaller works. Lives Switzerland.

Schenk, Peter. Pianist, composer; born Petrograd, Feb. 23, 1870. Composed operas, *Actea,* etc., symphonies, symphonic poems, chamber works, etc. Lives Petrograd.

Schikaneder (*Shik-a-na-der*), **Emanuel.** Bass; born Ratisbon, Ger., 1751; died Vienna, Sept. 21, 1812. Friend of Mozart.

Schillings, Max. Composer; born Düren, Ger., Apr. 19, 1868. Composed operas, *Ingwelde, Der Pfeifertag, Moloch,* orchestral works, incidental music, songs with orchestra, and smaller pieces. Lives Stuttgart, Ger.

Schindler, Anton. Violinist; born Medl, Aus., 1796; died Bockenheim, Ger., Jan. 16, 1864. Biographer of Beethoven.

Schjelderup (*Skyel-der-oop*), **Gerhard.** Composer; born Christiania, Nor., Nov. 17, 1859. Composed music dramas, orchestral works, etc., in radical modern style. Lives Dresden, Ger.

Schlaeger (*Shlay-ger*), **Hans.** Conductor, composer; born Filskirchen, Aus., Dec. 5, 1820; died Salzburg, Aus., May 17, 1885. Opera and orchestral composer.

Schlesinger (*Shlay-sing-er*), **Sebastian B.** Composer; born Hamburg, Ger., Sept. 24, 1837; died Nice, France, Jan. 8, 1917. Composed songs and piano pieces.

Schloesser (*Shles-ser*), **Adolph.** Pianist, teacher; born Darmstadt, Ger., Jan. 1, 1830. Teacher in London.

Schmid, Joseph. Organist, composer; born Munich, Ger., Aug. 30, 1868. Lives Munich.

Schmidt. (1) **Gustav.** Conductor, composer; born Weimar, Ger., Sept. 1, 1816; died Darmstadt, Ger., Feb. 11, 1882. Opera composer. (2) **Friedrich.** Organist; born Hartefeld, Ger., Mar. 5, 1840. Composed masses, motets, etc. Lives Münster, Ger. (3) **Karl.** Writer, teacher; born Friedberg, Ger., Jul. 10, 1869. Writer on singing. Lives Friedberg. (4) **Aloys.** Pianist, teacher; born Erlenbach, Ger., Aug. 26, 1788; died Frankfort, Ger., Jul. 25, 1866. Wrote valuable piano technical exercises and études.

Schmitt, Florent. Composer; born Blamont, France, Sept. 28, 1870. Radical French orchestral composer, *Salomé*, etc. Lives Paris.

Schnecker, Peter August. Organist, composer; born Hesse-Darmstadt, Ger., Aug. 26, 1850; died New York, Oct. 3, 1903. Composed cantatas, organ works, songs, and violin pieces.

Schneider. (1) **Edward Faber.** Composer; born Omaha, Neb., 1872. Composed a music drama, an *Autumn* symphony, etc. (2) **Johann Christian Friedrich.** Composer; born Altwaltersdorf, Ger., Jan. 3, 1786; died Dessau, Ger., Nov. 23, 1853. Composed oratorios, cantatas, symphonies, etc. (3) **Johann Gottlob.** Organist, composer; born Altgersdorf, Ger., Oct. 28, 1789; died Dresden, Ger., Apr. 13, 1864. Organ virtuoso.

Schnyder von Wartensee. Composer, teacher; born Lucerne, Switz., Apr. 16, 1786; died Frankfort, Ger., Apr. 27, 1868. Eminent teacher.

Schoenberg (*Shain-berg*), **Arnold.** Composer; born Vienna, Sept. 13, 1874. Perhaps the most radical of modern composers. His *Gurrelieder*, with orchestra and voices, a large work but conservative. His piano pieces, however, and the *Five Orchestral Pieces* most advanced and unusual in style. Lives Berlin.

Schoenefeld (*Sha-ne-felt*), **Henry.** Pianist, composer; born Milwaukee, Wis., Oct. 4, 1857. Composed a *Rural* symphony, *In the Sunny South*, with negro tunes, etc. Lives Los Angeles, Cal.

Schoepf (*Shepf*), **Franz.** Composer; born Girlan, Tyrol, 1836. Composed church music, operas, and operettas. Lives Bozen, Aus.

Scholz, Bernhard E. Composer; born Mainz, Ger., Mar. 30, 1835. Composed operas, orchestral and piano pieces. Lives Florence, Italy.

Schradieck (*Shrah-deek*), **Henry.** Violinist, teacher; born Hamburg, Ger., Apr. 29, 1846; died Brooklyn, N. Y., Mar. 25, 1918.

Schreck, Gustav. Composer; born Zeulenroda, Ger., Sept. 8, 1849. Composed an oratorio, orchestral cantatas, and many vocal-instrumental works. Lives Leipzig, Ger.

Schreker, Franz. Composer; born Monaco, Italy, Mar. 23, 1878. Composed for orchestra and operatic stage. Lives Vienna.

Schroeder (*Shra-der*). (1) **Alwin.** 'Cellist; born Neuhaldensleben, Ger., Jun. 15, 1855. Lives Boston. (2) **Karl.** 'Cellist, composer; born Quedlinburg, Ger., Dec. 18, 1848. Composed for 'cello and for orchestra. Lives Berlin.

Schroeder-Devrient (*Shra-der Dev-ree-ong*), **Wilhelmine.** Soprano; born Hamburg, Ger., Dec. 6, 1804; died Coburg, Ger., Jan. 21, 1860. A great artist.

Schubert, Franz. Composer; born Vienna, Jan. 31, 1797; died there, Nov. 19, 1828. When eleven years old entered the Imperial Convict (free school) at Vienna as a choirboy, and also played the violin in the school orchestra. In 1813 he left the school and devoted himself to the study of music at home. Later he was for two years singing and piano master in the household of Count Esterhazy, and thereafter spent the remainder of his life principally in Vienna. One of the greatest and most fertile of composers. Wrote fifteen operas and operettas, five masses and other church music, nine symphonies, fifteen string quartets, besides other chamber music, piano pieces and songs. Perhaps the most lyrical of composers he lived almost wholly unappreciated and in considerable poverty.

Schuberth (*Shoo-bairt*), **Karl.** 'Cellist; born Würzburg, Ger., Feb. 25, 1811; died Zürich, Switz., Jul. 22, 1863. Composed for 'cello and chamber music.

Schuch (*Shookh*), **Ernst von.** Conductor; born Graz, Aus., Nov. 23, 1847; died Dresden, Ger., May 10, 1914. Distinguished conductor.

Schuchardt (*Shookh-art*), **Friedrich.** Composer; born Gotha, Ger., 1876. Composed opera, oratorio, church music.

Schuecker (*Schoo-eck-er*). (1) **Edmund.** Harpist; born Vienna, 1860. Chicago Orchestra. (2) **Heinrich.** Harpist; born Vienna, 1868; died Boston, Apr. 17, 1913. Boston Symphony Orchestra.

Schuett (*Sheet*), **Eduard.** Pianist, composer; born Petrograd, Oct. 22, 1856. Composed orchestral works, a piano concerto, chamber music, and very melodious piano pieces. Lives Vienna.

Schulhoff (*Shool-hof*), **Julius.** Pianist, composer; born Prague, Boh., Aug. 2, 1825; died Berlin, Mar. 13, 1898. Composed drawing-room piano pieces.

Schulz (*Shoolts*). (1) **Johann Abraham Peter.** Composer; born Lüneburg, Ger., Mar. 31, 1747; died Schwedt, Ger., Jun. 10, 1800. Developed the German Lied. (2) **Heinrich.** Composer, teacher; born Beuthen, Ger., June 19, 1838; died Dresden, Ger., Mar. 12, 1915. Composed symphonies, overtures, an opera, etc. (3) **Karl.** Pianist, composer; born Schwerin, Ger., Jan. 3, 1845; died Mannheim, Ger., May 24, 1913. Composed orchestral and sacred works.

Schumann. (1) **Robert Alexander.** Composer; born Zwickau, Ger., Jun. 8, 1810; died Endenich, Ger., Jul. 29, 1856. Originally a law student but interested himself solely in music, and soon adopted it as a profession. An injury to one of his fingers, the result of a mechanical device, obliged him to abandon the piano for composition, upon which he concentrated all his energy with magnificent results. Instituted the *Neue Zeitschrift für Musik* in 1834. In 1844 went to Dresden as conductor of the Choral Union, and in 1850 removed to Düsseldorf. Here a long-standing affection of the brain became rapidly worse and in 1854 Schumann had to be placed in an asylum where he died. Schumann wrote choral works, *Paradise and the Peri*, *Pilgrimage of the Rose*, *Faust*, and the opera *Genoveva*, symphonies, chamber music, piano compositions, and a large number of vocal works, all marked by great depth and sincerity of design and a wonderful grasp of a wide range of expression and sentiment. (2) **Clara.** Pianist; born Leipzig, Ger., Sept. 13, 1819; died Frankfort, Ger., May 20, 1896. A pupil of her father, Friedrich Wieck. Made a tour as a piano virtuoso in her eleventh year. Later was the first to introduce Chopin's music to the German public. In 1840 married Robert Schumann. (3) **Georg Alfred.** Composer; born Königstein, Ger., Oct. 25, 1866. Composed the oratorio *Ruth* and similar works, a symphony, a suite, overtures, etc., all earnest but sometimes heavy in style. Royal Academy of Music, Berlin.

Schumann-Heink, Ernestine. Contralto; born near Prague, Boh., Jun. 15, 1861. Eminent in opera and concert. Lives Los Angeles.

Schuppanzigh, Ignaz. Violinist; born Vienna, 1776; died there, Mar. 2, 1830.

Schurig (*Shoo-rig*), **Volkmar.** Organist, composer; born Aur, Ger., Mar. 24, 1822; died Dresden, Ger., 1899. Composed organ works, songs, children's songs, etc.

Schuster (*Shoos-ter*), **Bernard.** Conductor, composer; born Berlin, Mar. 26, 1870. Composed a symphony, choral works, an opera, songs, etc.; publishes and edits *Die Musik*, Berlin.

Schütz (*Sheets*), **Heinrich.** Composer; born Köstritz, Ger., Oct. 8, 1585; died Dresden, Ger., Nov. 6, 1672.

Schwalm (*Shvalm*), **Robert.** Conductor, composer; born Erfurt, Ger., Dec. 6, 1845. Composed male choruses, an opera, an oratorio, chamber music, etc. Lives Königsberg, Ger.

Schytte (*Shee-teh*), **Ludwig.** Composer; born Aarhut, Den., Apr. 28, 1848; died Berlin, Nov. 10, 1909. Composed excellent piano pieces and études.

Scontrino (*Scon-tree-no*), **Antonio.** Double-bass player, composer; born Trapani, Italy, May 17, 1850. Orchestral and opera composer. Royal Institute of Music, Florence, Italy.

Scott, Cyril Meir. Composer; born Oxton, Eng., Sept. 27, 1879. Composed a symphony, three overtures, chamber works, songs, piano pieces, etc. His style of blended and blurred harmonies is very interesting, his works being among the very best of the modern school. Lives London.

Scotti, Antonio. Baritone; born Naples, Italy, Jan. 25, 1866. Metropolitan Opera Company, New York.

Scriabin (*Skryah-been*), **Alexander.** Pianist, composer; born Moscow, Rus., Jan. 10, 1872; died Petrograd, Apr. 14, 1915. Composed symphonies, the orchestral *Poème de l'exstase*, *Prométheus*, etc., piano concertos, and many piano works. His style is novel, and the harmonies of *Prométheus* very radical.

Sebor (*Say-bor*), **Karl.** Composer; born Brandeis, Ger., Aug. 13, 1843; died Prague, Boh., May 17, 1903. Opera and chamber music composer.

Sechter (*Sekh-ter*), **Simon.** Organist, theorist; born Friedberg, Boh., Oct. 11, 1788; died Vienna, Sept. 10, 1867. Composed organ and church music; distinguished teacher of musical theory.

Seeboeck (*Say-beck*), **William C. E.** Pianist, composer; born Vienna, 1860; died Chicago, 1907. Opera and song composer.

Seeling (*Say-ling*), **Hans.** Pianist, composer; born Prague, Boh., 1828; died there, May 26, 1862. Composed salon piano music.

Seguin. (1) **Arthur Edward Shelden.** Bass; born London, Apr. 7, 1809; died New York, Dec. 9, 1852. (2) **Ann Childe.** Soprano; born London, 1814, died New York, Aug., 1888. Wife of (1). (3) **William Henry.** Bass; born London, 1814; died Dec. 28, 1850. Brother of (1).

Seidl (*Sy-dle*), **Anton.** Conductor; born Pesth, Hun., May 7, 1850; died New York, Mar. 28, 1898. Conductor Metropolitan Opera Co., New York.

Seiss (*Syse*), **Isidor.** Pianist, composer; born Dresden, Ger., Dec. 23, 1840; died Cologne, Ger., Sept. 25, 1905. Orchestral and piano composer.

Sekles, Bernhard. Composer; born Frankfort, Ger., Jun. 20, 1872. Composed the symphonic poem *The Gardens of Semiramis*, and many smaller works. Lives Frankfort.

Selmer, Johann. Composer, conductor; born Christiania, Nor., Jan. 20, 1844; died Venice, Italy, Jul. 22, 1910. Orchestral and choral composer.

Sembrich, Marcella. Soprano; born Wisniewczyk, Aus., Feb. 15, 1858. Distinguished in opera and concert. Lives New York.

Semet (*Seh-may*), **Théophile.** Composer; born Lille, France, Sept. 6, 1824; died Corbeil, France, Apr. 15, 1888. Opera composer.

Senkrah (really Harkness), **Alma Loretta.** Violinist; born Williamson, N. Y., Jun. 16, 1864; died Weimar, Ger., Sept., 1900.

Serov, Alexander. Composer; born Petrograd, Jan. 23, 1820; died there, Feb. 1, 1871. Composed the operas *Judith*, *Rogneda*, *The Enemy's Power*, and youthful works.

Serrao (*Ser-rah'-o*). (1) **Paolo.** Composer; born Filadelfia, Italy, 1830; died Naples, Mar., 1907. Composed operas. Martucci and Giordano were his pupils. (2) **Emilio.** Pianist, composer; born Vittoria, Spain, Mar. 13, 1850. Spanish opera composer.

Servais (*Ser-vay*). (1) **Adrien François.** 'Cellist, composer; born Hal, Bel., Jun. 6, 1807; died there, Nov. 26, 1877. Wrote brilliant pieces for the 'cello. (2) **Joseph.** 'Cellist, teacher; born Hal, Bel., Nov. 23, 1850; died there, Aug. 29, 1885. Son of (1).

Sevcik (*Sef-chik*), **Ottokar.** Violinist, teacher; born Horazdowitz, Boh., Mar. 22, 1852. Composed valuable technical system; eminent as teacher.

Severac, Déodat de. Composer; born St. Felix de Caraman, France, Jul. 20, 1873. Composed the music drama *Le Coeur du Moulin*, the symphonic poem *Nymphs at Twilight*, etc. Lives Paris.

Seyfardt (*Sy-fardt*), **Ernst Hermann.** Composer; born Crefeld, Ger., May 6, 1858. Composed a symphony, chamber works, choral works, songs, etc. Lives Stuttgart, Ger.

Seyfried (*Sy-freed*), **J. X. Ritter von.** Composer; born Vienna, Aug. 15, 1776; died there, Aug. 27, 1841.

Sgambati, Giovanni. Pianist, composer; born Rome, May 18, 1843; died there, Dec. 15, 1914. His works include chamber and pianoforte music, symphonies, etc.

Shakespeare, William. Teacher of singing, composer; born Croydon, Eng., Jun. 16, 1849. Author of a valuable text-book for singers. Eminent as teacher in London.

Shelley, Harry Rowe. Organist, composer; born New Haven, Conn., Jun. 8, 1858. Composed cantatas, an opera, songs, organ music, etc. Lives New York.

Shepard. (1) **Thomas Griffin.** Organist, composer; born Madison, Conn., Apr. 23, 1848; died Brooklyn, N. Y., 1905. Composed cantatas, anthems, etc. (2) **Frank Hartson.** Organist, theorist; born Bethel, Conn., Sept. 20, 1863; died Orange, N. J., Feb. 25, 1913. Author of harmony text-books.

Shepherd, Arthur. Teacher, composer; born Paris, Idaho, Feb. 19, 1880. Composed an *Overture Joyeuse,* a cantata, songs, an admirable piano sonata, etc. New England Consevatory, Boston.

Sherwood, William H. Pianist, teacher; born Lyons, N. Y., Jan. 31, 1854; died Chicago, Jan. 7, 1911. Pupil of Liszt; distinguished concert artist.

Shield, William. Composer; born Wickham, Eng., Mar. 5, 1748; died London, Jan. 25, 1829. Composed the music of a number of of ballad operas once highly popular.

Sibelius (*See-bay-lee-ous*), **Jean.** Composer; born Tavastehus, Fin., Dec. 8, 1865. His best works are his four symphonies, the orchestral legends on *Kalevala* subjects, the suites *Carelia,* and *King Christian IV.* Lives Helsingfors, Fin.

Siboni, Ernst Anton. Pianist, composer; born Copenhagen, Den., Aug. 26, 1828; died there, Feb. 22, 1892. Orchestral composer.

Sicard (*See-car*), **Michael.** Violinist, conductor; born Odessa, Rus., 1868. Composed for orchestra and chamber music.

Sick, Theodor Bernhard. Composer; born Copenhagen, Den., Nov. 7, 1827. Composed much chamber music.

Sieber, Ferdinand. Teacher of singing, composer; born Vienna, Dec. 5, 1822; died Berlin, Feb. 19, 1895. Wrote excellent studies for voice training.

Sieveking (*See'-ve-king*), **Martinus.** Pianist; born Amsterdam, Hol., Mar. 24, 1867. Artist of distinction. Lives New York.

Silas (*See-laz*), **Eduard.** Pianist, composer; born Amsterdam, Hol., Aug. 22, 1827; died London, Feb. 8, 1909. Composed orchestral works, a piano concerto, an oratorio, and many piano pieces.

Silbermann, Gottfried. Piano-maker; born Kleinbobritzsch, Ger., 1683; died Aug. 4, 1753. One of the earliest German makers.

Silcher, Friedrich. Composer; born Schnaith, Ger., Jun. 27, 1789; died Tübingen, Ger., Aug. 26, 1860.

Siloti, Alexander. Pianist, conductor; born Kharkov, Rus., Oct. 10, 1863. Distinguished virtuoso and teacher. Lives Petrograd.

Silver (*Seel-vair*), **Charles.** Composer; born Paris, Feb. 16, 1868. Opera composer, *Le Clos,* etc. Lives Paris.

Simon (*See-mon*), **Anton.** Composer; born France, 1851. Composed operas, ballets, orchestral and chamber works.

Simonetti, Achille. Violinist, composer; born Turin, Italy, Jun. 12, 1859. Composed graceful piano pieces.

Sinding, Christian. Composer; born Kongsberg, Nor., Jan. 11, 1856. Composed orchestral works, *Episodes Chevaleresques,* etc., an opera, *The Holy Mountain,* and many attractive piano pieces.

Singelée (*Sanj-lay*), **Jean Baptiste.** Violinist, composer; born Brussels, Bel., Sept. 25, 1812; died Ostend, Bel., Sept. 29, 1875. Composed melodious violin pieces.

Singer, Otto. Violinist; born Dresden, Ger., Sept. 14, 1863. Transcribed orchestral works for piano, four hands.

Sinigaglia (*Sin-i-gal-ya*), **Leone.** Composer; born Turin, Italy, Aug. 14, 1868. Composed orchestral works, violin *Romance,* overture *Le Baruffe Chiozotte,* chamber music, etc. Lives Turin.

Sitt, Hans. Violinist, conductor; born Prague, Boh., Sept. 21, 1850. Composed for orchestra, chamber music, songs, etc. Lives Leipzig, Ger.

Sivori (*See-vo'-ree*), **Ernesto Camillo.** Violinist; born Genoa, Italy, Oct. 25, 1815; died there, Feb. 18, 1894. A pupil of Paganini.

Sjögren (*Shya-gren'*), **Johann Gustav Emil.** Organist, composer; born Stockholm, Swed., Jun. 16, 1853. Composed a cantata, orchestral ballads, chamber works, songs, *Der Vogt von Tenneberg,* etc., and piano pieces, *Erotikon, Novellette, Auf der Wanderschaft,* etc. Lives Stockholm.

Skroup (*Skroop*), **Frantisek.** Composer; born Vosicz, Boh., Jun. 3, 1801; died Rotterdam, Hol., Feb. 7, 1862. Pioneer in composing Bohemian national operas.

Skuhersky, Franz Zdenko. Composer theorist; born Opocno, Boh., Jul. 31, 1830; died Budweis, Aug. 19, 1892. Opera composer.

Slivinski, Joseph von. Pianist; born Warsaw, Pol., Dec. 15, 1865. Pupil of Leschetizky and Rubinstein.

Sloper, Lindsay. Pianist, composer; born London, Jun. 14, 1826; died there, Jul. 3, 1887. Composed piano pieces, studies, songs.

Smareglia (*Smah-rel-ya*), **Antonio.** Composer; born Pola, Aus., May 5, 1854. Opera composer.

Smart. (1) **Sir George Thomas.** Composer, conductor; born London, May 10, 1776; died there, Feb. 23, 1867. (2) **Henry.** Organist, composer; born London, Oct 26, 1813; died there, Jul. 6, 1879. Composed organ music. Brother of (1).

Smetana (*Sme'tah-nah*), **Friedrich.** Composer; born Leitomischl, Boh., Mar. 2, 1824; died Prague, Boh., May 12, 1884. Wrote a number of orchestral works, strongly reflecting the national suirit of the Bohemians; also operas, *Die Brandenburger in Böhmen, Dalibor, Der Kuss,* and *Die verkaufte Braut.*

Smith. (1) **Alice Mary** (Mrs. Meadows-White). Composer; born London, May 19, 1839; died there, Dec. 4, 1884. Composed a symphony, overtures, chamber music, vocal works, etc. (2) **Edward Sydney.** Composer, pianist; born Dorchester, Eng., Jul. 14, 1839; died London, Mar. 3, 1889. Composed brilliant piano music. (3) **Gerrit.** Organist; born Hagerstown, Md., Dec. 11, 1859; died New York, July 21, 1912. Composed the cantata *David,* also songs and piano pieces. (4) **Wilson George.** Composer; born Elyria, O., Aug. 19, 1855. Composed piano and vocal music. Lives Cleveland, O. (5) **David Stanley.** Composer; born Toledo, O., July 6, 1877. Composed a symphony, the symphonic poem *Darkness and Light,* an overture, a cantata, etc. Yale University.

Smulders (*Smool-ders*), **Karl Anton.** Composer, teacher; born Maestricht, Hol., May 8, 1863. Composed a piano concerto. Liége Conservatory.

Smyth, Ethel. Composer; born London, Apr. 23, 1858. Composed a mass, an overture, chamber music, and the operas *Fantasio, The Forest,* and *The Wreckers.* Lives Woking, Eng.

Sodermann (*Say-der-man*), **August Johan.** Composer; born Stockholm, Swed., Jul. 17, 1832; died there, Feb. 10, 1876.

Sokalski. **(1) Peter.** Writer, composer; born Kharkov, Rus., Sept. 26, 1832; died Odessa, Rus., Mar., 1887. Composed operas, *Mazeppa,* etc., wrote on Russian folk-music. (2) **Vladimir.** Composer; born Heidelberg, Ger., Apr. 5, 1863. Composed for orchestra, chamber music, etc. Lives Kharkov, Rus.

Sokolov (*Sok-o-loff*), **Nikolai.** Composer; born Petrograd, May 26, 1859. Composed chamber works, a ballet, music to *The Winter's Tale,* etc. Petrograd Conservatory.

Solomon, Edward. Composer; born London, 1853; died there, 1895. Light opera composer.

Soloviev (*So-lo'vyef*), **Nicolai.** Composer, teacher; born Petrosadovsk, Rus., May 9, 1846. Opera and orchestral composer. Lives Petrograd.

Soltys, Miecyslav. Composer, teacher; born Lemberg, Aus., Feb. 7, 1863. Composed Polish operas. Lives Lemberg.

Somborn, Theodor Karl. Composer, teacher; born Barmen, Ger., Nov. 16, 1851. Composed operas. Lives Munich, Ger.

Somervell, Arthur. Composer; born Windermere, Eng., Jun. 5, 1863. Composed orchestral works, effective cantatas, songs, etc. Lives London.

Sommer, Hans. Composer; born Brunswick, Ger., Jul. 20, 1837. Composed operas *Lorelei, St. Foix, Der Meerman, Der Waldschratt,* etc., and songs. Lives Brunswick.

Sonneck, Oscar George. Writer; born Jersey City, N. J., Oct. 6, 1873. Librarian Music Section, Library of Congress, for a number of years. Lives New York.

Sonnleithner (*Son-light-ner*), **Christoph.** Composer; born Szegedin, Hun., May 28, 1734; died Vienna, Dec. 25, 1786.

Sontag, Henriette. Soprano; born Coblenz, Ger., Jan. 3, 1806; died Mexico, Jun. 17, 1854.

Sormann, Alfred Richard Gotthelf. Composer, pianist; born Danzig, Ger., May 16, 1861. Stern Conservatory, Berlin.

Sousa, John Philip. Composer; born Washington, D. C., Nov. 6, 1854. American bandmaster and composer of popular marches. Lives New York.

Spagnoletti (*Span-yo-let-tee*), **P.** Violinist; born Cremona, Italy, 1768; died London, Sept. 23, 1834.

Spalding. (1) **Albert.** Violinist; born Chicago, Aug. 15, 1888. Distinguished virtuoso. (2) **Walter Raymond.** Organist, teacher; born Northampton, Mass., May 22, 1865. Professor of Music, Harvard University.

Spangenberg, Heinrich. Composer; born Darmstadt, Ger., May, 1861. Organ and opera composer.

Spanuth (*Spahn-oot*), **August.** Composer, writer; born Hanover, Ger., Mar. 15, 1857. Composed songs and piano works; edits *The Signale,* Berlin.

Speidel (*Spy-del*), **Wilhelm.** Pianist; born Ulm, Ger., Sept. 3, 1826; died Stuttgart, Ger., Oct. 13, 1899.

Spengel, Julius Heinrich. Organist, composer; born Hamburg, Ger., Jun. 12, 1853. Composed a symphony, etc. Lives Hamburg.

Spicker, Max. Conductor, teacher; born Königsberg, Ger., Aug. 16, 1858; died New York, Oct. 15, 1912,

Spiering, Theodore. Violinist, teacher, conductor; born St. Louis, Mo., Sept. 5, 1871. Composed studies for the violin. Lives New York.

Spindler, Fritz. Pianist, composer; born Würzbach, Ger., Nov. 24, 1817; died near Dresden, Ger., Dec. 26, 1906. Composed brilliant piano music.

Spinelli, Nicolo. Composer; born Turin, Italy, Jul. 29, 1865; died Rome, Oct. 18, 1909. Composed operas *A Basso Porto,* etc.

Spitta (*Shpitta*), **Julius August Philipp.** Historian; born Wechold, Ger., Dec. 27, 1841; died Berlin, April 13, 1894. Best known for his biography of J. S. Bach.

Spofforth, Reginald. Composer; born Southwell, Eng., 1770; died London, Jun. 6, 1864. Famous for his masterly glees.

Spohr, Louis. Violinist, composer, conductor; born Brunswick, Ger., Apr. 5, 1784; died Kassel, Ger., Nov. 22, 1859. Made many concert tours, and soon became recognized as the first of living violinists. After holding various other appointments was made court capellmeister at Kassel in 1822. Here he wrote his best works, the opera *Jessonda,* and the oratorio *The Last Judgment.* Spohr wrote 8 operas, 5 oratorios, 9 symphonies, 43 quartets, 5 quintets, 5 double quartets, also the famous duets for two violins, violin concertos, many songs, etc. As a composer his work is lyrical, refined, and delicate. Musical art is mostly deeply indebted to him as the virtual founder of the modern school of violin playing.

Spontini (*Spon-tee-nee*), **Gasparo Luigi Pacifico.** Composer; born Majolati, Italy, Nov. 14, 1774; died there, Jan. 24, 1851. Studied at Naples. Wrote operas of a grandly spectacular kind, modeled after those of Gluck. His best works are *La Vestale* and *Ferdinand Cortez.* Was for some time general music director at Berlin.

Sporck, Georges. Composer; born Paris, Apr. 9, 1870. Composed several symphonic poems, etc.

Stainer, Sir John. Organist, composer; born London, Jun. 6, 1840; died Verona, Italy, Mar. 31, 1901. In 1888 he was knighted, and in the following year became professor of music at Oxford University. He wrote the sacred cantatas *The Daughter of Jairus,* and *St. Mary Magdalen,* anthems, etc., and numerous theoretical text-books and treatises.

Stamaty (*Sta-mah-tee*), **Camille Marie.** Pianist, composer; born Rome, Mar. 23, 1811; died Paris, Mar. 19, 1870. Wrote excellent technical studies.

Stamitz, Johann Wenzel Anton. Violinist; born Deutschbrod, Boh., Jun. 19, 1717; died Mannheim, Ger., Mar. 27, 1757. Composed symphonies and chamber works; a pioneer in reforming the old instrumental style and using what became the classical orchestra.

Stamm, Thomas Oswald. Teacher, composer; born Uthleben, Ger., Apr. 17, 1868. Lives Weissenfels, Ger.

Stanford, Sir Charles Villiers. Composer; born Dublin, Ire., Sept. 30, 1852. Studied music under Sir Robert Stewart, and Michael Quarry, at Dublin, under Reinecke at Leipzig, and Kiel at Berlin. Was appointed organist of Trinity College, Cambridge, Eng., and conductor of Cambridge University Musical Society in 1872. In 1883 he was appointed professor of composition and conductor of the orchestral class at the Royal College of Music, London. Among his works are two operas, *The Veiled Prophet,* and *Savonarola,* symphonies, cantatas, *Battle of the Baltic,* and *The Revenge,* chamber music songs, etc. Lives London.

Stanley, Albert Augustus. Organist, composer, conductor; born Manville, R. I., May 25, 1851. Composed symphony, *The Soul's Awakening,* symphonic poem *Atis,* etc. Professor of music, University of Michigan.

Stark. (1) **Ludwig.** Pianist, teacher; born Munich, Ger., Jun. 19, 1831; died Stuttgart, Ger., Mar. 22, 1884. Joint author Lebert and Stark *Method.* (2) **Robert.** Clarinetist, composer; born Klingenthal, Ger., Sept. 19, 1847. Composed for clarinet and other wood-wind. Würzburg Conservatory.

Stasny. (1) **Ludwig.** Composer; born Prague, Boh., Feb. 26, 1823; died Frankfort, Ger., Oct. 30, 1883. Opera Composer. (2) **Carl Richard.** Pianist, teacher; born Mainz, Ger., Mar. 16, 1855. New England Conservatory, Boston.

Statkovski, Roman. Composer; born near Kalisch, Pol., Jan. 5, 1860. Composed orchestral and chamber music. Lives Warsaw, Pol.

Staudigl. (1) **Joseph.** Bass; born Mollersdorf, Aus., Apr. 14, 1807; died near Vienna, Mar. 28, 1861. (2) **Joseph, Jr.** Baritone; born Vienna, Mar. 18, 1854.

Stavenhagen, Bernhard. Pianist, conductor; born Greiz, Ger., Nov. 25, 1862; died Geneva, Switz., Dec. 26, 1914. Composed concertos, etc.

Stcherbatchev (*Schair-bah-chef*), **Nicolai.** Composer; born Russia, Aug. 24, 1853. Orchestral and piano composer.

Steggall. (1) **Charles.** Organist; born London, Jun. 3, 1826; died there, Jun. 7, 1905. Composed sacred works. (2) **Reginald.** Composer; born London, Apr. 17, 1867. Composed scenas, symphony, etc. Son of (1).

Stehle (*Shtay-le*), **Gustav Eduard.** Organist, composer; born Steinhausen, Ger., Feb. 17, 1839. Composed sacred and secular cantatas with orchestra.

Steibelt (*Sty-belt*), **Daniel.** Pianist, composer; born Berlin, 1765; died Petrograd, Sept. 20, 1823. Wrote valuable technical piano studies.

Steinbach (*Stine-bak*). (1) **Emil.** Conductor; born Lengenrieden, Ger., Nov. 14, 1849. Composed orchestral and chamber works. (2) **Fritz.** Conductor; born Grünfeld, Ger., Jun. 17, 1855. Lives Munich, Ger.

Stenhammar, Wilhelm. Composer; born Stockholm, Swed., Feb. 7, 1871. Composed symphonies, orchestral ballads, cantatas, and many smaller works. Lives Stockholm.

Stephan, Rudolf. Composer; born Worms, Ger., Jul. 29, 1887; died in battle in France, Sept. 29, 1915. Composed an opera, orchestral works and chamber music.

Stephens, Catherine. Soprano; born London, Sept. 18, 1794; died there, Feb. 22, 1882. Celebrated in opera and oratorio.

Sterkel (*Stair-kel*), **Johann Franz Xaver.** Pianist, composer; born Würzburg, Ger., Dec. 3, 1750; died Mainz, Ger., Oct. 12, 1817.

Sterling, Antoinette. Contralto; born Sterlingville, N. Y., Jan. 23, 1850; died London, Jan. 9, 1904. Popular in oratorio and as a ballad singer, leading composers writing for her songs that have become famous.

Sternberg, Constantin von. Pianist, composer; born Petrograd, Jul. 9, 1852. Pupil of Kullak and Liszt. Composed for orchestra and piano. Lives Philadelphia.

Stewart. (1) **Sir Robert Prescott.** Organist, teacher; born Dublin, Ire., Dec. 16, 1825; died there, Mar. 24, 1894. Professor of Music Trinity College, Dublin. (2) **Humphrey John.** Organist, composer; born London, May 22, 1856. Composed comic operas, an orchestral suite, *California Scenes,* etc. Lives San Diego, Cal.

Stiehl (*Steel*), **Heinrich.** Organist, composer; born Lübeck, Ger., Aug. 5, 1829; died Reval, Rus., May 1, 1886. Composed chamber music, piano pieces, songs, etc.

Stierlin (*Steer-lin*), **Adolf.** Bass, composer; born Adenau, Ger., Oct. 14, 1859. Opera composer. Münster, Ger., Conservatory.

Stirling, Elizabeth. Organist, composer; born Greenwich, Eng., Feb. 26, 1819; died London, 1895. Composed organ works and songs.

Stock, Frederick. Conductor, composer; born Jülich, Ger., Nov. 11, 1872. Chicago Symphony Orchestra.

Stockhausen, Julius. Baritone, teacher of singing; born Paris, Jul. 22, 1826; died Frankfort, Ger., Sept. 22, 1906. Eminent as an oratorio and lieder singer, and as a teacher.

Stoeving (*Stay-ving*), **Paul.** Violinist, writer, teacher; born Leipzig, Ger., May 7, 1861. Wrote valuable technical works on the violin and violin playing.

Stöhr (*Stair*), **Richard.** Composer; born Vienna, Jun. 11, 1874. Composed symphonies, concertos, chamber music, choruses. Lives Vienna.

Stojowski (*Sto-yof-ski*), **Sigismund.** Pianist, teacher, composer; born Strelzy, Pol., May 14, 1870. Pupil of Paderewski. Composed for orchestra and piano. Lives New York.

Stokowski (*Sto-kof-ski*), **Leopold.** Conductor; born London, Apr. 18, 1881. Philadelphia Symphony Orchestra.

Stöpel (*Stay-pel*), **Robert August.** Composer; born Berlin, 1821; died New York, Oct. 1, 1887. Educated in Paris. Composed operas.

Storace, Stephen. Composer; born London, Jan. 4, 1763; died there, Mar. 19, 1796. Produced many works for the stage.

Stradella, Alessandro. Composer; born Naples, Italy, 1645; died Genoa, Italy, Jun. 6(16), 1681. Opera composer of eminence in the early history of the subject.

Stradivari (Stradivarius), **Antonio.** Violin-maker; born Cremona, Italy, 1644; died there, Dec. 18, 1736. One of the great violin makers of Italy.

Straeser (*Stray-ser*), **Ewald.** Composer; born Burscheid, Ger., Jun. 27, 1867. Composed for orchestra and chamber music. Cologne, Ger., Conservatory.

Strakosch (*Strah-kosh*). (1) **Maurice.** Impresario; born Lemberg, Aus., 1825; died Paris, Oct. 9, 1887. Teacher of Adelina Patti. (2) **Max.** Born 1834; died New York, Mar. 17, 1892. Managed operatic productions in U. S.

Stransky, Josef. Conductor; born Humpoltz, Boh., Sept. 9, 1872. New York Philharmonic Society.

Stratton, Stephen S. Writer, critic; born London, Apr. 19, 1840. Author of biographical works.

Straube, Karl. Organist; born Berlin, Jan. 6, 1873. Distinguished virtuoso, Bach player, and conductor. Lives Leipzig, Ger.

Straus (*Strous*). (1) **Ludwig.** Violinist; born Presburg, Hun., Mar. 28, 1835. Concertmaster, London Philharmonic Orchestra. (2) **Oskar.** Composer; born Vienna, Apr. 6, 1870. Composed light operas, operettas, and orchestra music. Lives Vienna.

Strauss (*Strous*). (1) **Eduard.** Conductor; born Vienna, 1835; died there, Dec. 29, 1916. Composer of dance music. Son of (2). (2) **Johann.** Composer, conductor; born Vienna, Mar. 14, 1804; died there, Sept. 25, 1849. The head of the celebrated Strauss family whose matchless dance music has charmed the world. (3) **Johann.** Composer, conductor; born Vienna, Oct. 25, 1825; died there, June 3, 1899. Son of (2). (4) **Joseph.** Conductor; born 1827; died Warsaw, Pol., Jul. 22, 1870. Son of (2). (5) **Richard.** Composer; born Munich, Ger., Jun. 11, 1864. Was conductor at Munich 1886-89; 1895-98; Weimar, 1889-95; and Berlin, 1898—. His later works have aroused much discussion by their innovations. His operas are *Guntram, Feuersnot, Salome, Elektra,* and a light work, *Der Rosenkavalier.* His symphonic works, such as *Death and Transfiguration, Till Eulenspiegel, Don Quixote, Ein Heldenleben,* are considered his best works. Lives Berlin.

Stravinsky, Igor. Composer; born Oranienburg, Rus., Jun. 5, 1882. Composed radical ballets *The Bird of Fire, Le Sacrêe du Printemps,* etc., and orchestral works. Lives Switzerland.

Streabbog. See **Gobbaerts.**

Strelezki (*Stre-lets-ki*), **Anton** (pseudonym of A. A. Burnand). Composer; born Croydon, Eng., Dec. 5, 1859. Lived in U. S. for a number of years.

Strickland, Lily. Composer; born Anderson, S. C., Jan. 28, 1887. Song composer. Lives New York.

Strong, George Templeton. Composer; born New York, 1855. Composed symphonic poems, symphonies, *Sintram,* No. 2, well-received, cantata *The Haunted Mill,* etc. Lives in Switzerland.

Strube, Gustav. Violinist, conductor, composer; born Ballenstedt, Ger., Mar. 3, 1867. Composed modern and interesting overtures, symphonies, symphonic poems, *Lorelei, Echo et Narcisse,* etc. Peabody Conservatory, Baltimore, Md.

Strungk (*Stroongk*), **Nikolaus Adam.** Violinist, composer; born Celle, Ger., about 1640; died Dresden, Ger., 1700. Early opera composer.

Sudds, William F. Composer; born London, Mar. 5, 1843. Composed much sacred music and many piano pieces. Lives Gouverneur, N. Y.

Suk (*Sook*), **Josef.** Violinist, composer; born Křečovic, Boh., Jan. 4, 1874. Composed overtures, chamber works, *The Fairy Tale,* suite, etc. Lives Prague, Boh.

Sullivan, Sir Arthur Seymour. Composer; born London, May 13, 1842; died there, Nov. 22, 1900. A choir-boy at the Chapel Royal. When fourteen won the Mendelssohn Scholarship. Studied under Bennett and Goss, and afterward spent three years at Leipzig. Attracted great attention shortly after his return from Leipzig by his music to *The Tempest.* Achieved a world-wide success with his comic operas. Also wrote the cantata *Kenilworth,* the oratorios *The Prodigal Son, The Martyr of Antioch,* and *The Golden Legend;* a festival *Te Deum,* overtures, a symphony, songs, especially the well-known *The Last Chord.*

Suppé (*Soo-pay*), **Franz von.** Composer; born Spalato, Aus., Apr. 18, 1820; died Vienna, May 22, 1895.

Surette, Thomas Whitney. Author, composer; born Concord, Mass., Sept. 7, 1862. Composed several operettas. Author of text-books on music study. Lives Concord, Mass.

Süssmayer (*Sees-my-er*), **Franz Xaver.** Composer; born Schwanenstedt, Aus., 1766; died Vienna, Sept. 17, 1803.

Suter, Hermann. Composer; born Kaiserstuhl, Switz., Apr. 28, 1870. Composed for orchestra, chamber music, and for chorus. Lives Basel, Switz.

Svendsen, Johann Severin. Composer, conductor; born Christiania, Nor., Sept. 30, 1840; died Copenhagen, Den., Jun. 13, 1911. Served for six years in the Norwegian army, meanwhile studying music. Joined a band of itinerant musicians as violinist. Entered Leipzig Conservatory where he studied composition. His works include a symphony, some clever chamber music, etc.

Sweelinck (*Svay-link*), **Jan Pieter.** Organist, composer; born Amsterdam, Hol., 1562; died there, Oct. 16, 1621. The most distinguished organist of his time.

Szekely (*Shek-e-ly*), **Imré.** Pianist; born Matyfalva, Hun., May 8, 1825; died Pesth, Hun., Apr. 1, 1887.

Szumowska (*Shoo-mof-ska*), **Antoinette.** See **Adamowski, Mrs. Joseph.**

T

Tadolini, Giovanni. Composer; born Bologna, Italy, 1793; died there, Nov. 19, 1872. Composed operas, canzonettas, etc.

Talexy, Adrien. Pianist, composer; born 1821; died Paris, Feb., 1881. Composed operettas and salon music.

Tallis, Thomas. Organist, composer; born between 1520 and 1529; died London, Nov. 23, 1585. Composed church music.

Tamagno (*Ta-mahn-yo*), **Francesco.** Tenor; born Turin, Italy, 1851; died Varese, Italy, Aug. 31, 1905. A powerful dramatic voice.

Tamberlik, Enrico. Tenor; born Rome, Mar. 16, 1820; died Paris, Mar. 15, 1889. Celebrated opera singer.

Tamburini, Antonio. Bass; born Faenza, Italy, Mar. 28, 1800; died Nicé, France, Nov. 9, 1876.

Taneiev (*Tan-e-yef*), **Sergei.** Composer; born Russia, Nov. 13(25), 1856; died Moscow, Rus., Jun. 19, 1915. Composed four symphonies, overtures, etc.; best known by his dignified music to the trilogy *Oresteia.*

Tansur, William. Organist, composer; born Dunchurch, Eng., about 1700; died St. Neots, Eng., Oct. 7, 1783.

Tapper, Thomas. Writer; born Canton, Mass., Jan. 28, 1864. Author of many valuable educational music works. Institute of Musical Art, New York.

Tartini (*Tar-tee-ne*), **Giuseppe.** Violinist, composer; born Pirano, Italy, Apr. 12, 1692; died Padua, Italy, Feb. 16, 1770. In 1728 founded his famous violin school at Padua. He published various treatises as well as numerous compositions.

Tasca, Baron Pier Antonio. Composer; born Noto, Italy, 1863. Opera composer.

Taubert (*Tou-bairt*), **Karl Gottfried Wilhelm.** Pianist, composer; born Berlin, Mar. 23, 1811; died there, Jan. 7, 1891.

Taubmann (*Toub-mann*), **Otto.** Conductor, composer; born Hamburg, Ger., Mar. 8, 1859. Orchestral and choral composer. Lives Berlin.

Tausig (*Tou-sig*), **Karl.** Pianist; born Warsaw, Pol., Nov. 4, 1841; died Leipzig, Ger., Jul. 17, 1871. Liszt's greatest pupil. Composed technical studies of great value.

Taylor, Franklin. Pianist, writer; born Birmingham, Eng., Feb. 5, 1843. Author of works on piano playing.

Telemann, Georg Philip. Organist, composer; born Madgeburg, Ger., Mar. 14, 1681; died Hamburg, Ger., July 25, 1767.

Tellefsen, Thomas Dyke. Pianist, composer; born Drontheim, Nor., Nov. 26, 1823; died Paris, Oct., 1874. Pupil of Chopin.

Temple, Hope (Mme. André Méssager). Composer; born Ireland. Composed a number of popular songs. Lives Paris.

Templeton, John. Tenor; born Kilmarnock, Scot., Jul. 30, 1802; died London, Jul. 2, 1886. Successful in opera and concert, especially in Scottish songs.

Ternina (*Ter-nee-na*), **Milka.** Soprano; born Vezisce, Aus., Dec. 19, 1864. Eminent Wagnerian singer.

Terschak, Adolf. Flutist, composer; born Hermannstadt, Aus., 1832; died Breslau, Ger., 1901.

Tessarin, Francesco. Composer; born Venice, Dec. 3, 1820. Opera composer; friend of Wagner.

Tetrazzini (*Tet-ra-tsee-ne-*), **Luisa.** Soprano; born Florence, Italy, 1874. Famous coloratura singer.

Thalberg (*Tahl-berg*), **Sigismund.** Pianist, composer; born Geneva, Switz., Jan. 7, 1812; died Naples, Italy, Apr. 27, 1871. Pupil of Hummel. Famous for his mastery of the singing tone and legato effects on the piano.

Thayer. (1) **Alexander Wheelock.** Writer; born South Natick, Mass., Oct. 22, 1817; died Trieste, Italy, July 15, 1897. Published a famous biography of Beethoven. (2) **Arthur Wilder.** Composer, conductor; born Dedham, Mass., Aug. 26, 1857. Composed sacred and secular vocal music. Lives Boston. (3) **Whitney Eugene.** Organist; born Mendon, Mass., Dec. 11, 1838; died Burlington, Vt., Jan. 27, 1889. Composed studies and pieces for organ.

Theile (*Ty-leh*), **Johann.** Composer; born Naumberg, Ger., Jul. 29, 1646; died there, Jun. 24, 1724. Eminent contrapuntal composer.

Thern (*Tairn*), **Karl.** Composer; born Iglo, Hun., Aug. 18, 1817; died Vienna, Apr. 13, 1886. Composed operas, songs, etc.

Thibaud (*Tee-bo*), **Jacques.** Violinist; born Bordeaux, France, Jul. 27, 1880. With Ysaye and Kreisler a leader of the world's violinists.

Thiebaut (*Tee-bo*), **Henri.** Composer, teacher; born Schaerbeck, Bel., Feb. 4, 1865. Orchestral composer and writer. Lives Brussels.

Thierfelder (*Teer-fel-der*), **Albert.** Composer; born Mühlhausen, Alsace, Apr. 30, 1846. Opera and symphony composer. Lives Rostock, Ger.

Thiériot (*Tee-air-yo*), **Ferdinand.** Conductor, composer; born Hamburg, Ger., Apr. 7, 1838. Orchestral and chamber music composer. Lives Hamburg.

Thoma (*To-mah*), **Rudolf.** Composer, teacher; born Lohsewitz, Ger., Feb. 22, 1829; died Breslau, Ger., Oct. 21, 1908. Oratorio and opera composer.

Thomas (*To-mah*), **Charles Ambroise.** Composer; born Metz, Alsace, Aug. 5, 1811; died Paris, Feb. 12, 1896. Studied at the Paris Conservatoire. Wrote operas, *Mignon, Hamlet,* etc., church music, chamber music, piano pieces, and other works.

Thomas. (1) **Arthur Goring.** Composer; born Ralton Park, Eng., Nov. 21, 1851; died London, Mar. 20, 1892. Composed operas, cantatas, songs, etc. (2) **Theodore.** Conductor; born Esens, Ger., Oct. 11, 1835; died Chicago, Jan. 4, 1905. A strong influence in developing American love for orchestral music. Founded Chicago Orchestra.

Thomé (*To-may*), **Francis.** Composer; born Port Louis, Mauritius, Oct. 18, 1850; died Paris, Nov. 16, 1909. Composed attractive piano music and songs.

Thomson, César. Violinist, teacher; born Liége, Bel., Mar. 17, 1857. Teacher of well-known violinists. Removed from Brussels to Rome in 1914.

Thuille (*Too-il-leh*), **Ludwig.** Composer; born Bozen, Ger., Nov. 30, 1861; died Munich, Ger., Feb. 5, 1907. Composed chamber music, orchestral works, *Romantic* overture, etc., and the operas *Theuerdank, Gugeline,* and *Lobetanz.*

Thursby, Emma. Soprano; born Brooklyn, N. Y., Feb. 21, 1857. Distinguished concert singer. Lives New York.

Tichatschek (*Tik-a-chek*), **Joseph Aloys.** Tenor; born Ober-Weckelsdorf, Boh., Jul. 11, 1807; died near Dresden, Ger., Jan. 18, 1886.

Tiersot (*Tyair-so*), **Julien.** Writer, composer; born Bourg, France, Jul. 5, 1857. Composed symphonic poem, *Sire Halewyn,* choral-orchestral works, wrote books and articles on music and musicians. Librarian Paris Conservatory.

Tietjens (*Teet-yens*), **Teresa.** Soprano; born Hamburg, Ger., July 17, 1831; died London, Oct. 3, 1877. Opera singer.

Tilman, Alfred. Composer; born Brussels, Bel., Feb. 3, 1848; died there, 1895. Composed cantatas, etc.

Tinctoris, Johannes. Writer; born Poperinghe, Bel., about 1446; died Nivelles, France, 1511.

Tinel, Edgar. Composer; born Sinay, Bel., Mar. 27, 1854; died Brussels, Bel., Oct. 28, 1912. Composed vocal-orchestral works. Best known by his oratorios, *Franciscus,* etc.

Tirindelli, Pietro Adolfo. Violinist; born Conegliano, Italy, May 5, 1858. Opera and song composer. Cincinnati Conservatory of Music.

Tofft, Alfred. Composer; born Copenhagen, Den., Jan. 2, 1865. Composed opera, piano and violin pieces, songs.

Tomaschek, Wenzel. Pianist, teacher; born Skutsch, Boh., Apr. 17, 1774; died Prague, Boh., Apr. 3, 1850.

Tonassi, Pietro. Composer; born Venice, Italy, Sept., 1801; died there, Nov. 4, 1877. Composed church music.

Torchi (*Tor-kee*), **Luigi.** Writer, teacher; born Mordano, Italy, Nov. 7, 1858. Composed an overture, a symphony, operas, *La Tempestaria*, etc. Lives Bologna, Italy.

Torrance, Rev. George William. Composer; born Rathmines, Ire., 1835. Oratorio composer. Lives Australia.

Toscanini, Arturo. Conductor; born Parma, Italy, Mar. 25, 1867. Metropolitan Opera Company, New York, 1908-15.

Tosti, Francesco Paolo. Composer, teacher of singing; born Ortona, Italy, Apr. 9, 1846; died Rome, Dec. 2, 1916. Famous song composer.

Tourjée (*Toor-zhay*), **Eben.** Teacher; born Warwick, R. I., Jun. 1, 1834; died Boston, Apr. 12, 1891. Founder of New England Conservatory, Boston.

Tournemire (*Toorn-mere*), **Charles.** Organist, composer; born Bordeaux, France, Jan. 22, 1870. Symphony and chamber music composer. Lives Paris.

Tours, Berthold. Violinist, composer; born Rotterdam, Hol., Dec. 17, 1838; died London, Mar. 11, 1897. Wrote church music, piano pieces, songs, and a violin *Method*.

Tourte (*Toort*), **François.** Violin bow-maker; born Paris, 1747; died there, Apr., 1835. Most celebrated of bow-makers.

Tovey, Donald Francis. Pianist, composer; born Eton, Eng., Jul. 17, 1875. Composed a piano concerto, etc.

Trebelli, Zelia. Mezzo-soprano; born Paris, Nov. 12, 1838; died Etretât, France, Aug. 18, 1892. Opera singer.

Tréville (*Tray-ville*), **Yvonne de.** Soprano; born Galveston, Tex., Aug. 25, 1881. Concert soprano. Lives New York.

Trnecek (*Trne-chek*), **Hans.** Composer; born Prague, Boh., May 16, 1858; died there, Mar. 28, 1914. Composed operas and works for orchestra.

Truette, Everett E. Organist, teacher, composer; born Rockland, Mass., Mar. 14, 1861. Concert organist; composed church music and organ pieces. Lives Boston.

Tschaikowsky (*Chy-kof-sky*), **Peter Ilyitch.** Composer; born Wotkinsk, Rus., May 7, 1840; died Petrograd, Nov. 6, 1893. Studied at the Petrograd Conservatory and also in Germany. Was for twelve years a teacher in Moscow Conservatory. Wrote famous symphonies, operas, orchestral music, songs, etc.

Tscherepnin (*Cher-ep-nin*), **Nicolai.** Composer; born Russia, 1873. Orchestral and choral composer. Lives Petrograd.

Tua (*Too-ah*), **Teresina.** Violinist; born Turin, Italy, May 22, 1867. Distinguished virtuoso. Lives Rome.

Tuckerman, Samuel Parkman. Organist; born Boston, Feb. 11, 1819; died Newport, R. I., June 30, 1890.

Turner, Alfred Dudley. Pianist, teacher; born St. Albans, Vt., Aug. 24, 1854; died there, May 7, 1888. Teacher at New England Conservatory, Boston.

Turpin, Edmund Hart. Organist, composer; born Nottingham, Eng., May 4, 1835; died London, Oct. 25, 1907. Wrote church music.

Tutkovski, Nicolai. Pianist; born Lipowetz, Rus., Feb. 17, 1857. Orchestral composer, symphony, etc.

Tye, Christopher. Organist, composer; born Westminster, Eng., about 1508; died Mar., 1572. Wrote church music.

Tyndall, John. Scientist; born near Carlow, Ire., Aug. 2, 1820; died Dec. 4, 1893. Eminent as an acoustician and author of *Sound*.

U

Udbye, Martin Andreas. Composer; born Trondhjem, Nor., 1820; died (?). Composed operettas, cantatas, choruses, songs.

Ueberlee (*Ee-ber-lay*), **Adalbert.** Organist, composer; born Berlin, Jun. 27, 1837; died there, Mar. 15, 1897. Opera and oratorio composer.

Ugalde (*Oo-gahl-deh*), **Delphine.** Soprano; born Paris, Dec. 3, 1829; died there, Jul. 19, 1910. Opera singer; composed an opera.

Uhl (*Ool*), **Edmund.** Composer, teacher; born Prague, Boh., Oct. 25, 1853. Orchestral, chamber music, and opera composer. Lives Wiesbaden, Ger.

Ulibishev (*Oo-lib-i-sheff*), **Alexander von.** Writer; born Dresden, Ger., 1795; died Nijni-Novgorod, Rus., Jan. 24, 1858. Wrote a biography of Mozart.

Ulrich (*Ool-rik*), **Hugo.** Composer; born Oppeln, Ger., Nov. 26, 1827; died Berlin, May 23, 1872. Wrote orchestral and chamber music and arranged orchestral works for the piano.

Upton, George Putnam. Writer, critic; born Boston, Oct. 25, 1834. Author of valuable critical books on music. Lives Chicago.

Urban (*Oor-bahn*), **Heinrich.** Violinist, composer; born Berlin, Aug. 27, 1837; died there, Nov. 24, 1901. Orchestral composer.

Urso (*Oor-so*), **Camilla.** Violinist; born Nantes, France, Jun. 13, 1842; died New York, Jan. 20, 1902. Celebrated concert artist.

Urspruch (*Oor-sprukh*), **Anton.** Pianist, composer; born Frankfort, Ger., Feb. 17, 1850; died there, Jan. 11, 1907. Pupil of Liszt. Composed piano music and two operas.

V

Vaccai (*Vak-kah-ee*), **Niccolo.** Composer; born Tolentino, Italy, Mar. 15, 1790; died Pesaro, Italy, Aug. 5, 1848. Celebrated singing teacher and composer of technical works for the voice.

Valle de Paz, Edgar del. Composer; born Alexandria, Egypt, Oct. 18, 1861. Orchestral composer. Lives Florence, Italy.

Van Cleve, John Smith. Pianist, teacher; born Maysville, Ky., Oct. 30, 1851; died New York, 1918.

Van der Stucken, Frank. Composer, conductor; born Fredericksburg, Tex., Oct. 15, 1858. Composed for orchestra. Lives New York.

Van Dyck, Ernst Hubert. Tenor; born Antwerp, Bel., Apr. 2, 1861. Eminent in Wagner music dramas. Lives near Antwerp.

Van Rooy, Anton. Baritone; born Rotterdam, Hol., Jan. 12, 1870. Frankfort Opera.

Van Zandte, Marie. Soprano; born New York, Oct. 8, 1861. Opera Comique, Paris, for a number of years. Lives Moscow, Rus.

Vassilenko. See **Wassilenko.**

Vavrinecz (*Vav-ri-netch*), **Mauritius.** Composer; born Czegled, Hun., Jul. 18, 1858. Composed masses, an overture, a symphony, other orchestral works, and two operas. Lives Buda-Pesth, Hun.

Vecsey (*Vesh-ey*), **Franz von.** Violinist; born Buda-Pesth, Hun., Mar. 23, 1893. Distinguished virtuoso. Lives Berlin.

Veracini (*Veh-ra-chee-nee*), **Francesco.** Violinist; born Florence, Italy, about 1685; died near Pisa, Italy, 1750. Eminent in the Italian classical school.

Verdi (*Vair-dee*), **Giuseppe.** Composer; born Le Roncole, Italy, Oct. 10, 1813; died Milan, Italy, Jan. 27, 1901. Studied at Milan. Gained a great reputation by his operas *Ernani, Rigoletto, Trovatore, Traviata, Aïda, Otello, Falstaff,* etc., which have enjoyed an immense vogue all over the world. Verdi ranks as the greatest modern Italian composer, and one of the most prominent musicians of the last century.

Verhey, F. H. Composer, teacher; born Rotterdam, Hol., 1848. Composed operas, chamber music, etc. Lives Rotterdam.

Vesque von Püttlingen, Johann. Composer; born Opole, Pol., July 23, 1803; died Vienna, Oct. 30, 1883. Composed operas and songs.

Viadana, Lodovico. Composer; born Viadana, Italy, 1564; died Gualtieri, Italy, May 2, 1645. Wrote for voice and instruments.

Vianesi (*Vee-a-nay-zee*), **Auguste Charles.** Conductor; born Legnano, Italy, 1837; died New York, 1908.

Viardot-Garcia, Pauline. Mezzo-soprano; born Paris, Jul. 18, 1821; died there, May 18, 1910. Studied the piano under Liszt, but afterward devoted herself to singing. Achieved a brilliant success at the Italian opera at London and Paris, made many tours, retired in 1863, and lived at Paris as a teacher.

Vidal (*Vee-dahl*), **Paul Antonin.** Composer; born Toulouse, France, Jun. 16, 1863. Opera and ballet composer. Lives Paris.

Vierling (*Veerling*), **Georg.** Composer; born Frankenthal, Ger., Sept. 5, 1820; died Wiesbaden, Ger., Jun. 1, 1901.

Vieuxtemps (*Vyu-ton*), **Henri.** Violinist; born Verviers, Bel., Feb. 20, 1820; died Mustapha, Algiers, Jun. 6, 1881. A pupil of De Bériot. Made extensive tours. From 1846 to 1852 lived at Petrograd as court violinist. Made successful tours in Europe and America. Wrote four violin concertos, also a number of smaller compositions of a brilliant and highly effective kind.

Vilbac, Alphonse C. R. de. Pianist, organist; born Montpellier, France, Jun. 3, 1829; died Brussels, Bel., Mar. 19, 1884. Composed operas and piano pieces.

Villebois (*Veel-bwah*), **Constantin.** Composer; born Petrograd, May 17, 1817; died Warsaw, Pol., Jun. 30, 1882. Song and opera composer.

Villoing, Vassili. Composer, writer; born Moscow, Rus., Oct. 28, 1850. Author of text-books. Lives Nijni-Novgorod, Rus.

Vinee (*Vee-nay*), **Anselme.** Composer; born Loudun, France. Orchestral composer. Lives Paris.

Viotta, Henri. Conductor, writer; born Amsterdam, Hol., Jul. 16, 1848. Orchestral composer. Lives The Hague, Hol.

Viotti, Giovanni Battista. Violinist, composer; born Fontanetto da Pó, Italy, May 23, 1753; died London, Mar. 3, 1824. The son of a blacksmith. Studied at Turin. Made many concert tours. Wrote twenty-nine concertos, also duets, quartets, sonatas, etc. Spent the latter part of his life at London.

Vitali, Giovanni. Composer; born Cremona, Italy, about 1644; died Modena, Italy, Oct. 12, 1692. Composed sonatas and other instrumental works.

Vivaldi, Antonio. Violinist, composer; born Venice, Italy, about 1680; died there, 1743. Composed for the violin including a famous *Chaconne.*

Vleeshouwer, Albert. Composer; born Antwerp, Bel., Jun. 8, 1863. Opera and orchestral composer.

Vogel. (1) **Friedrich Wilhelm.** Organist; born Havelberg, Nor., Sept. 9, 1807; died Bergen, Nor. (2) **Charles Louis Adolphe.** Composer; born Lille, France, May 17, 1808; died Paris, 1892. Opera composer.

Vogl, Heinrich. Tenor; born Munich, Ger., Jan. 15, 1845; died there, Apr. 20, 1900. Eminent Wagner opera singer.

Vogler, Abbé G. J. Organist, composer; born Würzburg, Ger., Jun. 15, 1749; died Darmstadt, Ger., May 6, 1814. Celebrated for his improvising on the organ.

Vogrich, Max. Composer; born Hermannstadt, Aus., Jan. 24, 1852; died New York, Jun. 10, 1916. Composed opera *Buddha,* etc.

Vogt, Jean. Pianist, composer; born near Liegnitz, Ger., Jan. 17, 1823; died Eberswalde, Ger., Jul. 31, 1888. Composed piano studies and pieces.

Volbach, Fritz. Conductor; born Wipperfürth, Ger., Dec. 17, 1861. Composed choral-orchestral works, a symphony, operas, *The Art of Love,* etc., and smaller works. Lives Tübingen, Ger.

Volborth, Eugen von. Composer; born Petrograd, 1854. Opera composer. Lives Baden-Baden, Ger.

Volckmar, Wilhelm. Organist, composer; born Hersfeld, Ger., Dec. 26, 1812; died Homberg, Ger., Aug. 29, 1887. Organ virtuoso.

Volkmann, Friedrich Robert. Composer; born Lommatzsch, Ger., Apr. 6, 1815; died Pesth, Hun., Oct. 30, 1883. Composed for orchestra.

Vos, Eduard de. Conductor, composer; born Ghent, Bel., Jan. 19, 1833.

Voss, Charles. Composer, pianist; born Selmarsow, Ger., Sept. 20, 1815; died Verona, Italy, Aug. 28, 1882. Wrote piano music.

Vreuls, Victor. Composer; born Verviers, Bel., Feb. 4, 1876. Orchestral composer, symphonies, etc. Schola Cantorum, Paris.

Vuillaume (*Vwee-yome*), **Jean Baptiste.** Violin-maker; born Mirecourt, France, Oct. 7, 1798; died Paris, Mar. 19, 1879. Eminent French maker and expert on old Italian violins.

W

Wachs (*Vaks*), **Étienne Victor Paul.** Pianist, composer; born Paris, Sept. 19, 1851. Composed attractive light piano music. Lives Paris.

Wachtel, Theodor. Tenor; born Hamburg, Ger., Mar. 10, 1823; died Frankfort, Ger., Nov. 14, 1893. Celebrated opera tenor.

Waelput (*Vahl-poot*), **Hendrik.** Conductor, composer; born Ghent, Bel., Oct. 26, 1845; died there, Jul. 8, 1885. Composed symphonies, cantatas, etc.

Waelrant, Hubert. Composer, teacher; born Tingerloo, Bel., about 1517; died Antwerp, Bel., Nov. 19, 1595. Eminent musician of the Netherlands contrapuntal school.

Wagenaer (*Vah-ge-nahr*), **Johann.** Organist, composer; born Utrecht, Hol., Nov. 1, 1862. Composed cantatas, chamber music, etc. Lives Utrecht.

Wagenseil (*Vah-gen-sile*), **Georg Christian.** Composer; born Vienna, Jan. 15, 1715; died there, Mar. 1, 1777.

Waghalter, Ignaz. Conductor, composer; born Germany. Composed operas, *Mandragola*, etc. Lives Berlin.

Wagner (*Vahg-ner*). (1) **Richard.** Composer; born Leipzig, Ger., May 22, 1813; died Venice, Feb. 13, 1883. While studying at the University of Leipzig also worked at music. After producing an overture and a symphony which were successfully performed at the Gewandhaus, he wrote an opera, *Die Feen.* In 1836 he conducted a performance of his next opera, *Das Liebesverbot,* at Magdeburg, where he was musical director of the theatre. After a short time spent at Königsberg and Riga Wagner went to Paris in the hope that he might get an opera produced there. In Paris he completed *Rienzi* and *The Flying Dutchman.* Although unsuccessful in Paris he met with good fortune in Dresden where a performance of *Rienzi,* in 1842, resulted in his appointment as capellmeister. In 1845 he produced *Tannhäuser* and also wrote *Lohengrin.* Becoming involved in the Revolution at Dresden in 1849 he was obliged to take refuge at Weimar and afterward at Paris whence he went to Zürich, in Switzerland. At Zürich he projected the great *Nibelungen* cycle of operas, and also *Tristan und Isolde.* Amnestied, and after an extensive musical tour, Wagner went to Munich where *Tristan und Isolde* and *Die Meistersinger* were produced in 1868. The crowning point in Wagner's life, however, was the performance of the *Nibelungen* cycle at Bayreuth, in 1876. *Parsifal* appeared in 1882. No musical genius has ever achieved greater fame, and none, perhaps, has exerted a greater influence upon the development of music than Wagner. (2) **Siegfried.** Composer, conductor; born Triebschen, Switz., Jun. 6. 1869. Has composed operas. Lives Bayreuth, Ger. Son of (1).

Waldteufel (*Vahlt-toy-fel*), **Émile.** Composer; born Strassburg, Alsace, Dec. 9, 1837; died Paris, Feb. 16, 1915. Waltz composer.

Walker. (1) **Ernest.** Organist, writer; born Bombay, India, Jul. 15, 1870. Composed songs, etc. Lives Oxford, Eng. (2) **Edyth.** Contralto; born Hopewell, N. Y., 1870. Lives London.

Wallace. (1) **William Vincent.** Composer, pianist; born Waterford, Ire., Jun. 1, 1814; died Chateau de Bages, France, Oct. 12, 1865. Traveled all over the world giving concerts. In 1845 returned to England and produced his famous opera *Maritana,* following it with *Lurline, The Amber Witch, The Desert Flower,* etc. (2) **William.** Composer; born Greenock, Scot., 1860. Composed a *Creation* symphony, a choral symphony, six symphonic poems, overtures, suites, the opera *Brassolis,* etc. Lives London.

Wallaschek, Richard. Writer; born Brünn, Aus., Nov. 16, 1860. Author of works on early music, rhythms, etc. Vienna Conservatory.

Wallnoefer (*Val-nay-fer*), **Adolf.** Composer, singer; born Vienna, Apr. 24, 1854. Composed songs, choral works, etc. Lives Rostock, Ger.

Wambach, Emile Xaver. Violinist, composer; born Arlon, Luxembourg, Nov. 26, 1854. Composer of orchestral fantasias, choral-orchestral works, an opera, two oratorios, etc. Lives Antwerp, Bel.

Ware, Harriet. Composer; born Waupun, Wis., Sept. 26, 1877. Composed the cantata *Sir Olaf,* songs, etc. Lives New York.

Warlamov, Alexander. Composer; born Russia, 1801; died Moscow, Rus., 1851. Composed piano works and songs, including the very popular *Red Sarafan.*

Warnots (*Var-no*), **Elly.** Soprano; born Liége, Bel., 1857. Distinguished operatic artist.

Warren. (1) **Richard Henry.** Conductor, organist, composer; born Albany, N. Y., Sept. 17, 1859. Composed operettats, a cantata, orchestral works, a string quartet, etc. Lives New Haven, Conn. (2) **Samuel Prowse.** Organist; born Montreal, Can., Feb. 18, 1841; died New York, Oct. 7, 1915. Composed songs, anthems, organ music, etc.

Wassilenko (*Vas-si-len-ko*), **Sergei.** Composer; born Moscow, Rus., 1872. Orchestral and cantata composer. Lives Moscow.

Watson, Michael William. Composer; born Newcastle-on-Tyne, Eng., Jul. 31, 1840; died near London, Oct. 3, 1889. Composed popular ballads.

Webbe. (1) **Samuel.** Composer; born Minorca, 1740; died London, May 25, 1816. Organist in London. (2) **Samuel.** Composer, organist; born London, 1770; died Liverpool, 1843. Son of (1).

Weber (*Vay-ber*). (1) **Carl Maria von.** Composer; born Eutin, Ger., Dec. 18, 1786; died London, Jun. 5, 1826. In 1800 his first opera, *Das Waldmädchen,* was performed at Chemnitz, Ger. In 1804 he went to Breslau where he commenced an opera entitled *Rübezahl,* the overture to which figures in programs as *Ruler of the Spirits.* After a very unsettled life he achieved a decided success at Leipzig as pianist and composer, and was made conductor of the opera at Prague. Later he settled in Dresden, Ger. Here he wrote the operas *Preciosa, Freischütz* (1821) *Euryanthe,* and *Oberon,* which have made him famous. He also wrote church and chamber music. Shortly before his death he went to London to supervise the production of *Oberon.* (2) **Gottfried.** Theorist, writer; born Freinsheim, Ger., Mar. 1, 1779; died Kreuznach, Ger., Sept. 21, 1839. Autor of text-books.

Weckerlin (*Veck-er-lang*), **Jean Baptiste Théodore.** Composer; born Gebweiler, Alsace, Sept. (Nov.) 9, 1821; died Trottberg, Alsace, May 20, 1910. Composed small operas, choral works, etc.; authority on folk-music.

Wegelius (*Vay-gay-li-us*), **Martin.** Composer, conductor; born Helsingfors, Fin., Nov. 10, 1846; died there, Mar. 22, 1906. Orchestral composer.

Wehle (*Vay-leh*), **Karl.** Pianist; born Prague, Boh., Mar. 17, 1825; died Paris, Jun. 3, 1883. Composed brilliant piano pieces.

Weidig (*Vy-dig*), **Adolf.** Composer, teacher; born Hamburg, Ger., Nov. 28, 1867. Orchestral composer. American Conservatory, Chicago.

Weidt (*Vite*), **Heinrich.** Composer; born Coburg, Ger., 1828; died Graz, Aus., Sept. 16, 1910. Opera and operetta composer.

Weigl (*Vy-gel*). (1) **Joseph.** Composer; born Eisenstadt, Hun., Mar. 28, 1766; died Vienna, Feb. 3, 1846. Composed operas, melodramas, masses. (2) **Taddäus.** composer, librarian; born about 1774; died Vienna, Feb. 10, 1844.

Weil, Oscar. Pianist, composer; born Columbia Co., N. Y., 1839. Wrote songs and piano pieces. Lives San Francisco.

Weingartner (*Vine-gart-ner*), **Paul Felix.** Composer, conductor; born Zarra, Aus., Jun. 2, 1863. A leading conductor; composed symphonies, symphonic poems (*King Lear,* etc.), the operas *Sakuntala, Malawika,* and *Genesius,* as well as smaller works. Lives Darmstadt, Ger.

Weis (*Vise*), **Karel.** Composer; born Prague, Boh., Feb. 13, 1862. Composed operas and operettas. Lives Prague.

Weissheimer (*Vise-hime-er*), **Wendelin.** Conductor; born Osthofen, Ger., 1836; died Nuremberg, Jun. 16, 1910. Orchestral and opera composer.

Weitzmann (*Vites-man*), **Karl Friedrich.** Teacher, writer; born Berlin, Aug. 10, 1808; died there, Nov. 7, 1880. Wrote a history of the piano and piano-playing.

Wendland, Waldemar. Composer; born Liegnitz, Ger., May 10, 1873. Composed (1912) the opera *The Tailor of Malta.* Lives Berlin.

Wennerberg, Gunnar. Composer; born Lidköping, Swed., Oct. 2, 1817; died Leckö, Swed., Aug. 22, 1901. Composed oratorios, settings of the *Psalms,* songs.

Wermann (*Vair-man*), **Friedrich Oskar.** Organist, composer; born Neichen, Ger., 1849; died near Dresden, Ger., 1906. Composed cantatas with orchestra, etc.

Wesley, Samuel Sebastian. Organist, composer; born London, Aug. 14, 1810; died Gloucester, Eng., Apr. 19, 1876. Eminent organist and Bach player.

Westmeyer, Wilhelm. Composer; born Iburg, Ger., Feb. 11, 1827; died Bonn, Ger., Sept. 3, 1880. Symphony and opera composer.

Wetz (*Vetz*), **Richard.** Pianist, conductor; born Gleiwitz, Ger., 1875. Orchestral, opera, and song composer. Lives Leipzig, Ger.

Wetzler, Hermann Hans. Conductor, composer; born Frankfort, Ger., Sept. 8, 1870. Composed for orchestra and piano. Organist in New York for several years. Lives Lübeck, Ger.

Whelpley, Benjamin Lincoln. Organist, composer; born Eastport, Me., Oct. 23, 1864. Composed songs, piano pieces, and violin works. Lives Boston.

White, Maude Valérie. Composer; born Dieppe, France, Jun. 23, 1855. Song composer.

Whiting. (1) **Arthur Battelle.** Pianist; born Cambridge, Mass., Jun. 20, 1861. Composed an overture, chamber music, song cycles (*Floriana*), etc. Lives New York. (2) **George Elbridge.** Organist, composer; born Holliston, Mass., Sept. 14, 1842. Known by his cantatas such as *Henry of Navarre, The March of the Monks of Bangor,* etc., which are very strong. Lives Boston.

Whitney. (1) **Myron William.** Bass; born Ashby, Mass., Sept. 5, 1836; died Sandwich, Mass., Sept. 19, 1910. Distinguished opera and oratorio singer. (2) **Samuel Brenton.** Organist, composer; born Woodstock, Vt., Jun. 4, 1842; died there, Aug. 3, 1914. Organist in Boston. Composed church music.

Wickede (*Vee-kay-deh*), **Friedrich von.** Composer; born Dömitz, Ger., Jul. 28, 1834; died Schwerin, Ger., Sept. 11, 1904. Orchestral, opera, and piano composer.

Wickenhausser, Richard. Composer, conductor; born Brünn, Aus., Feb. 7, 1867. Composed vocal and chamber works. Lives Vienna.

Widor (*Vee-dor*), **Charles Marie.** Organist, composer; born Lyons, France, Feb. 21, 1844. Composed for orchestra, organ, and voice. Lives Paris.

Wieck (*Veek*), **Friedrich.** Pianist, teacher; born Pretzsch, Ger., Aug. 18, 1785; died near Dresden, Ger., Oct. 6, 1873.

Wiedermann, Karl Friedrich. Organist, composer, born Görisseiffen, Ger., Dec. 25, 1856. Composed an overture, chamber works, songs, etc. Lives Berlin.

Wiemann (*Vee-man*), **Robert.** Conductor, composer; born Frankenhausen, Ger., Nov. 4, 1870. Composed orchestral, choral, and chamber works. Lives Stettin, Ger.

Wieniawski (*Vyen-yof-ski*), **Henri.** Violinist, composer; born Lublin, Pol., Jul. 10, 1835; died Moscow, Rus., Apr. 12, 1880. Studied at the Paris Conservatory. Made frequent concert tours in Europe and America.

Wihtol (*Vee-tol*), **Joseph.** Composer; born Wolmar, Rus., Jul. 26, 1863. Composed orchestral works, etc. Lives Petrograd.

Wild, Harrison M. Organist, conductor; born Hoboken, N. J., Mar. 6, 1861. Lives Chicago.

Wilhar (*Vil-har*), **Franz S.** Conductor, composer; born Senoschetsche, Boh., 1852. Composed operas, masses, piano pieces, songs. Lives Agram, Aus.

Wilhelmj (*Vil-hel-my*), **August.** Violinist; born Usingen, Ger., Sept. 21, 1845; died London, Jan. 22, 1908. Studied at Leipzig under Ferdinand David. His work in the development of orchestral music and the management of concerts entitles him to much credit. His tours brought him success.

Wilke (*Vil-ke*), **Franz.** Composer, conductor; born Callies, Ger., Sept. 3, 1861. Orchestral composer. Lives Greiz, Ger.

Willaert (*Vil-lart*), **Adrian.** Composer; born Bruges, Bel., about 1480; died Venice, Italy, Dec. 7, 1562.

Willis, Richard Storrs. Composer, organist; born Boston, Feb. 10, 1819; died Detroit, Mich., May 7, 1900. Song composer.

Willmers (*Vil-mers*), **Heinrich Rudolf.** Pianist, composer; born Berlin, Oct. 31, 1821; died Vienna, Aug. 24, 1878. Composed brilliant piano music.

Wilm (*Vilm*), **Nicolai von.** Composer; born Riga, Rus., Mar. 4, 1834; died Wiesbaden, Ger., Feb. 20, 1911. Composed chamber music and many fine teaching pieces for piano.

Wilson. (1) **Grenville Dean.** Composer, teacher; born Plymouth, Conn., Jan. 26, 1833; died Nyack, N. Y., Sept. 20, 1897. Composed light piano music. (2) **Mortimer.** Composer, conductor; born Iowa, 1876. American orchestral composer. Lives New York.

Wiltberger, August. Composer, teacher; born Sobernheim, Ger., Apr. 17, 1850. Composed oratorios, etc.

Winderstein (*Vin-der-stine*), **Hans.** Composer, conductor; born Lüneburg, Ger., Oct. 29, 1856. Lives Leipzig, Ger.

Winding (*Vin-ding*), **August Hendrik.** Pianist, composer; born Taars, Den., Mar. 24, 1835; died Copenhagen, Den., Jun. 16, 1899. Composed orchestral and chamber music, etc.

Winkler (*Vink-ler*), **Alexander.** Pianist, composer; born Kharkov, Rus., Mar. 3, 1865. Lives Petrograd.

Winter (*Vin-ter*), **Peter von.** Composer, conductor; born Mannheim, Ger., 1754; died Munich, Ger., Oct. 17, 1825. Composed operas, operettas, oratorios, and masses.

Winter-Hjelm (*Vin-ter-hyelm*), **Otto.** Organist, composer; born Christiania, Nor., Oct. 8, 1837. Composed symphonies, piano works, songs. Lives Christiania.

Wirtz (*Veerts*), **Charles Louis.** Pianist, composer; born The Hague, Hol., Sept. 1, 1841. Composed a *Te Deum,* etc. Lives The Hague.

Witek (*Vit-ek*), **Anton.** Violinist; born Saaz, Boh., Jan. 7, 1872. Concertmaster, Boston Symphony Orchestra, 1909-. Lives Boston.

Witherspoon, Herbert. Bass, teacher of singing; born Buffalo, N. Y., Jul. 21, 1873. Metropolitan Opera Co. Lives New York.

Witkowsky (*Vit-kof-sky*), **Georges Martin.** Composer; born Montagneux, Algiers, Jan. 6, 1867. A French officer. Composed symphonies. Schola Cantorum, Lyons, France.

Woelfl (*Velfl*), **Joseph.** Composer; born Salzburg, Aus., 1772; died London, May 21, 1812. Distinguished pianist; pupil of Leopold Mozart.

Woikowsky-Biedau (*Voi-koff-sky Bee-dow*), **Victor Hugo von.** Composer; born Nieder-Arnsdorf, Ger., Sept. 2, 1866. Opera and song composer. Lives Berlin.

Wolf (*Voolf*), **Hugo.** Composer; born Windischgräz, Aus., Mar. 13, 1860; died Vienna, Feb. 22, 1903. Composed an opera *Der Corregidor,* the incomplete *Manuel Venegas,* chamber works, the symphonic poem *Penthesilea,* etc., but is best known by his many and remarkably artistic songs.

Wolf-Ferrari, Ermanno. Composer; born Venice, Italy, Jan. 12, 1876. Composed the orchestral cantata *Vita Nuova* and the operas *La Sulamite, Le Donne Curiose, Die Vier Grobiane, The Secret of Suzanne, The Jewels of the Madonna,* and *L'Amore Medico. The Jewels of the Madonna* is a strong tragedy; the other works are dainty light operas.

Wolle, John Frederick. Organist, conductor; born Bethlehem, Pa., Apr. 4, 1863. Organized Bach Festival, Bethlehem. Lives Bethlehem.

Wollenhaupt, H. A. Pianist, composer; born Schkeuditz, Ger., Sept. 27, 1827; died New York, Sept. 18, 1863. Composed brilliant piano music.

Wolstenholme, William. Organist, composer; born Blackburn, Eng., Feb. 24, 1865. Eminent recitalist; composed for organ; blind. Lives London.

Wood. (1) **Sir Henry Joseph.** Conductor; born London, Mar. 3, 1870. Conductor Queen's Hall Concerts, London. (2) **Mary Knight.** Composer; born Easthampton, Mass., Apr. 7, 1857. Composed attractive songs, a piano trio, etc. Lives New York.

Woodman, Raymond Huntington. Organist, composer; born Brooklyn, N. Y., Jan. 18, 1861. Composed piano, organ, and vocal works. Columbia University, New York.

Work, Henry Clay. Composer; born Middletown, Conn., Oct. 1, 1832; died Hartford, Conn., Jun. 8, 1884. Composed popular and Civil War songs (*Marching through Georgia,* etc.).

Wormser (*Vorm-ser*), **André Alphonse.** Composer; born Paris, Nov. 1, 1851. Composed overtures, pantomimes (*L'Enfant prodigue*), etc.

Worrell, Lola Carrier. Pianist, composer; born Michigan. Composed excellent songs. Lives New York.

Wouters (*Voo-tare*), **François Adolphe.** Composer; born Brussels, Bel., May 28, 1849. Composed sacred works, an overture, etc. Lives Brussels.

Woyrsch, Felix. Composer; born Troppau, Ger., Oct. 8, 1860. Composed a symphony, operas, cantatas, piano works, etc. Lives Altona, Ger.

Wranitzky (*Vran-its-ky*), **Paul.** Violinist, composer; born Neureisch, Aus., Dec. 30, 1756; died Vienna, Sept. 28, 1808. Conductor Royal Opera Orchestra.

Wüllner (*Vil-ner*). (1) **Franz.** Conductor, composer; born Münster, Ger., Jan. 28, 1832; died Braunfels, Ger., Sept. 7, 1902. Composed choral-orchestral works, masses, chamber music, etc. (2) **Ludwig.** Baritone; born Münster, Ger., Aug. 19, 1858. Famous Lieder singer. Son of (1).

Wurm (*Voorm*), **Marie.** Pianist; born Southampton, Eng., May 18, 1860. Noted as improvisator; composed a concerto, etc.

Wyman, Addison P. Pianist, composer; born Cornish, N. H., Jun. 23, 1832; died Washington, Pa., Apr. 15, 1872. Composed popular piano pieces in salon style.

Y

Yaw, Ellen Beach. Soprano; born Boston (New York), Sept. 18, 1868. Phenomenally high voice. Married Vere Goldthwaite. Lives Covina, Cal.

Yradier (*Ee-rah-di-er*), **Sebastian.** Composer; died Vittoria, Brazil, 1865. Spanish song composer (*La Paloma*, etc.).

Ysaye (*Ee-zi-eh*), **Eugéne.** Violinist, conductor; born Liége, Bel.; Jul. 16, 1858. His tours in Europe and America established his rank among the foremost violinists. Conductor Cincinnati, O., Symphony Orchestra, 1918,

Z

Zach, Max. Violinist, conductor; born Lemberg, Aus., Aug. 31, 1864. Conductor St. Louis, Mo., Symphony Orchestra.

Zachau (*Zakh-ow*), **Friedrich Wilhelm.** Organist, composer; born Leipzig, Ger., Nov. 19, 1663; died Halle, Ger., Aug. 14, 1721. Teacher of Handel.

Zajicek (*Zah-yi-chek*), **Julius.** Composer; born Vienna, Nov. 2, 1877. Opera composer.

Zandonai, Riccardo. Composer; born Sacco, Italy, May 28, 1883. Composed the operas *Conchita*, *Francesca* and *Melenis*, a symphonic poem with voices, etc.

Zanella, Amilcare. Pianist, composer; born Monticelli d'Ongnia, Italy, Sept. 26, 1873. Composed a symphony, piano works with orchestra, chamber music, two operas, etc. Lives Pesaro, Italy.

Zaremba. (1) **Nicolai.** Theorist; born Vityebsk, Rus., 1824; died Petrograd, Apr. 8, 1879. Director Petrograd Conservatory. Oratorio composer. (2) **Vladislav.** Teacher, composer; born Podolia, Rus., Jun. 15, 1833. Composed piano pieces and songs. Lives Kiev, Rus.

Zarembski, Jules de. Pianist; born Schitomir, Pol., Feb. 28, 1854; died there, Sept. 15, 1885. Pupil of Liszt; teacher at Brussels Conservatory. Composed piano études.

Zarlino, Giuseppe. Theorist; born Chioggia, Italy, Mar. 22, 1517; died Venice, Italy, Feb. 14, 1590.

Zarzycki (*Tsar-tsits-ky*), **Alexander.** Pianist, composer; born Lemberg, Aus., Feb. 21, 1831; died Warsaw, Pol., Nov. 1, 1895. Composed songs.

Zelenski, Ladislaus. Composer; born Gowdkowizy, Pol., Jul. 6, 1837. Composed operas, chamber music, masses, cantatas, etc. Lives Cracow, Aus.

Zelter, Karl Friedrich. Composer, teacher; born Berlin, Dec. 11, 1758; died there, May 15, 1832. Teacher of Mendelssohn.

Zemlinsky, Alexander von. Composer, conductor; born Vienna, Oct. 14, 1872. Composed a suite, the opera *Zarema*, etc. Lives Prague, Boh.

Zerrahn, Carl. Conductor; born Malchow, Ger., Jul. 28, 1826; died Milton, Mass., Dec. 29, 1909.. Conductor Handel and Haydn Society, Boston.

Zichy, Count Geza. Pianist; born Sztara, Hun., Jul. 23, 1849. Composed several operas, including the *Rakoczy Trilogy*, and other works, but best known as a one-armed pianist owing to his having lost his right arm in a hunting accident.

Ziehn, Bernhard. Theorist; born Erfurt, Ger., Jan. 20, 1845; died Chicago, Sept. 8, 1912. Author of text-books on harmony and composition.

Zielinski, Jaroslav de. Pianist, composer; born Galicia, Aus., Mar. 31, 1847. Orchestral and piano composer. Lives Los Angeles, Cal.

Zientarski. (1) **Romualdo.** Composer; born Plozk, Pol., 1831; died Warsaw, Pol., 1874. Prolific orchestral and oratorio composer. (2) **Victor.** Composer; born Warsaw, Pol., 1854. Composed piano works and songs.

Zilcher, Hermann. Pianist, composer; born Frankfort, Ger., Aug. 18, 1881. Composed violin and piano pieces. Lives Munich, Ger.

Zimbalist, Efrem. Violinist, composer; born Rostov, Rus., Apr. 9, 1889. Pupil of Auer. Lives New York.

Zimmerman, Agnes. Pianist; born Cologne, Ger., Jul. 5, 1845. Composed chamber music, piano pieces. Lives London.

Zingarelli, Niccolo Antonio. Composer; born Naples, Italy, Apr. 4, 1752; died near Naples, May 5, 1837. Composed many operas, church music, etc., and was famous as a teacher.

Zingel, Rudolf Ewald. Conductor, composer; born Liegnitz, Ger., Sept. 15, 1876. Composed three operas. Lives Greifswald, Ger.

Zoellner (*Tsell-ner*), **Heinrich.** Composer; born Leipzig, Ger., Jul. 4, 1854. Composed several operas (*Frithjof*, *Der Ueberfall*, *Die Versunkene Glocke*, etc.), choral-orchestral works (*Die Hunnenschlacht*, *Columbus*, and many others), several symphonies, and many smaller works. Lives Antwerp, Bel.

Zois (*Tso-is*), **Hans.** Composer; born Graz, Aus., Nov. 14, 1861. Opera and operetta composer.

Zolotarev, Vassilly Andreievitch. Composer; born Taganrog, Rus., Feb. 23, 1879. Composed for orchestra, chamber music, and piano. Moscow, Rus., Conservatory.

Zumpe, Hermann. Conductor; born Taubenheim, Ger., Apr. 9, 1850; died Munich, Ger., Sept. 3, 1903. Composed operas, operettas, a *Wallenstein* overture, etc.

Zumsteeg, Johann Rudolf. 'Cellist, composer; born Sachsenflur, Ger., Jan. 10, 1760; died Stuttgart, Ger., Jan. 27, 1802. Composed operas, church music, and ballads.

Zuschneid, Karl. Conductor, composer; born Oberglogau, Ger., May 29, 1856. Composed choruses with orchestra, etc. Lives Mannheim, Ger.

Zweers (*Tsvairs*), **Bernard.** Composer; born Amsterdam, Hol., May 18, 1854. Composed symphonies, masses, cantatas, songs, etc. Lives Amsterdam.

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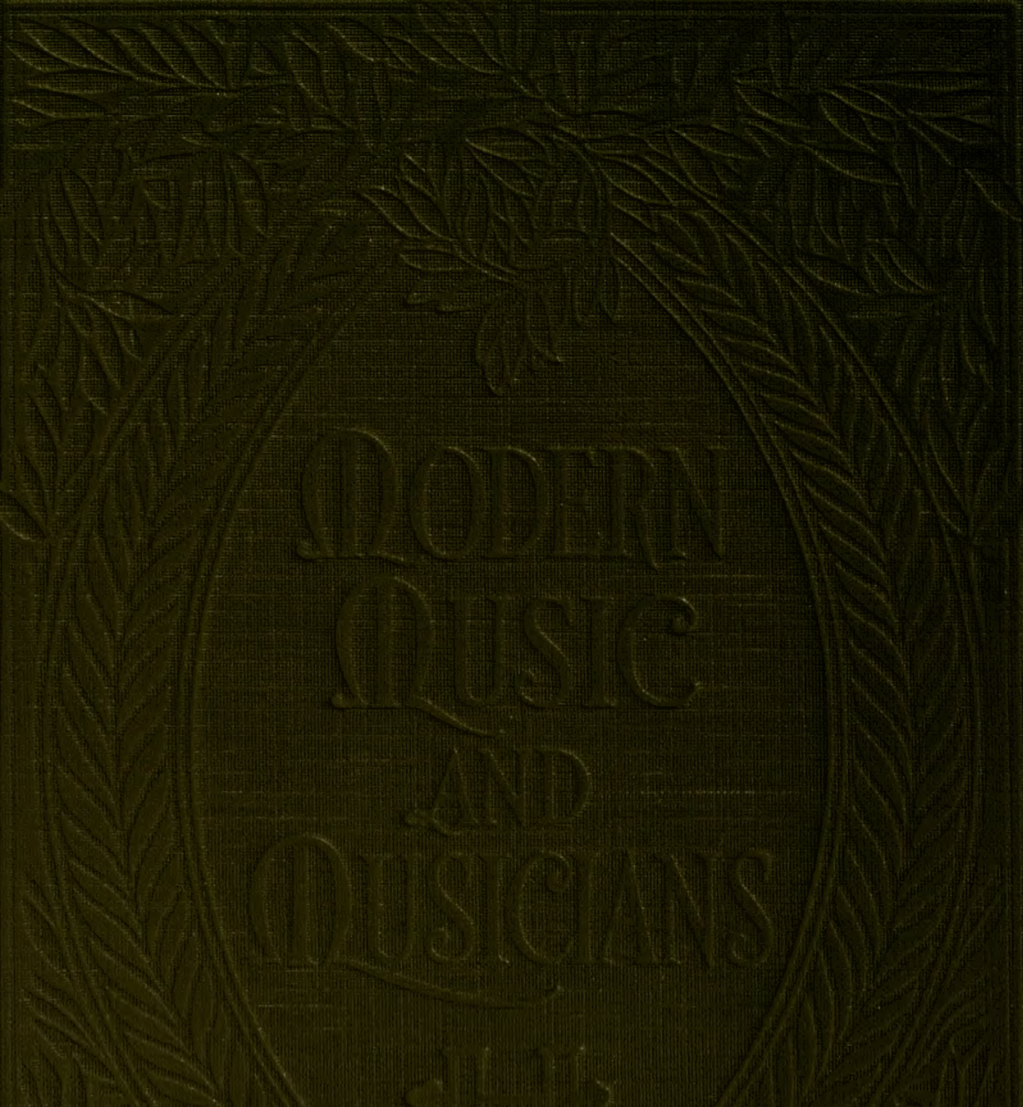

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